

DOWN BEAT

CHICAGO, AUGUST 1, 1942

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ALL RECORDING STOPS TODAY

Carle Is Given Interest in Heidt Knights

Piano Player's Asset to Band Given as Reason By Musical Knights Boss

Chicago—"Because he is such a terrific asset to the band," Horace Heidt without notice and without fanfare, handed Frankie Carle, featured Heidt pianist, an unnamed piece of the Musical Knights. In the future, the Heidt band will be co-managed by the two men. Frankie will handle the musical end of the band while Horace will devote his time to business. Heidt will still lead, however.

"Don't get the idea that this is co-operative move," Heidt said. "I had a corporation band before Loma but I didn't like the idea of five or six leaders in the band, so I broke up the corporation. This move will benefit both of us in that Frankie will take my worries off rehearsals and arrangements and I'll be able to devote more time to business. Frankie really deserves the interest and you know what a terrific asset he is to the band."

Besides his piano work, Frankie is well known for his several recent hit tunes, probably the most popular of which was *Sunrise Serenade*.

Satchmo' Gets Calloway Role

New York—The *Beat* reported last issue that Cab Calloway was definitely out of the running for MGM's *Cabin in the Sky*, and mentioned Duke Ellington as a possibility. Word comes now that Louis Armstrong has definitely been signed for the part, his first big break since *Pennies from Heaven*. The company was not sure whether Armstrong would be given the topnotch role of the Devil or would be spotted in the cabaret scene.

BLUE NOTES

By ROD REED

First litigation against anybody who violates Pappy Petrillo's ban on commercial phono machines will be known as a Juke Suit.

FBI calls 'em jazz bunds because most of their leaders are likely to swing.

Now that Eleanor Holm's hubby is 1-A, Johnny Doughboy may find another Rose in Ireland.

One guy jumped out the window when he heard the Kyser disc, *Who Wouldn't Love You?* He thought the knocking was the hotel dick.

HOOT PARADE: Objectors to Glenn Miller's dancer version of *American Patrol* when most of our infantry boys developed their leg muscles hopping to that kind of music.

M-M-M-Marvelous!



New York—The Four M's, of the Vaughn Monroe band, demonstrate eight 'Mazing reasons, plus the fact that they sing, why they are so popular with their public. Choirmaster McCarthy gives a gander as Lensman Ray Levitt records this scene for posterity.

Cy Shribman May Buy the Casa Manana

New York—Cy Shribman, New England booker extraordinary, left here for the west coast last week. It seems fairly certain that the purpose of the Shribman visit is to negotiate for the purchase of the Casa Manana, large nightery on the coast. There have been rumors of this deal before, but this is the first time definite word has been received.

While on the coast, Shribman will be in touch with Jules Stein, MCA head, who is anxious to talk to him about contracts with the office, specifically Gene Krupa, whose contract expires in another ten months.

Army Doesn't Want Castle; Band Does

New York—Lee Castle, former horn man with Tee Dorsey and Will Bradley, who was slated to follow Artie Shaw into the Navy, then changed to the Army, has been classified 4-F and will start rehearsing his band again. Castle's outfit was used by Artie Shaw on his recent theater tour, and just finished a theater date at Loew's State here under Will Bradley. GAC handles him.

Jurgens Invades East

New York—Dick Jurgens, Middle West territory band, is invading the East at last. Jurgens plays Frank Dailey's Meadowbrook in ten days and three weeks later opens at the Strand theater, his first footlight date here. He gets a cool \$7,500 for the date.

Ray Scott, CBS, Selecting Men

New York—At press-time, Raymond Scott and CBS were still selecting men for his new seven man quintet and large studio mixed band which Scott will conduct for the network.

Definitely slated for the piano chair is Mel Powell, flashy young Goodman star. Joe Jones was approached for the drums position, but was turned down when it was discovered that he didn't have an 802 card. Cozy Cole is under discussion at the moment.

Both Johnny Hodges and Cootie Williams have been asked to leave their respective bands and join Scott's organization.

She's Merry



Former Bob Allen thrush is lovely Merry Eilers from Baltimore way. Merry is now doing solo work. Hopes to go back to orchestra work soon. Her manager is Dick George.

Disc Firms Sit Back, Public's Next Move

Government May Step In; Threat of CIO Seen; Several Months' Record Supply on Hand

By MIKE LEVIN

New York—From today on, there will be no recording of music, classical or jazz, in this country by union musicians. Prexy Petrillo has not backed down from his claim that recording was ruining the jobs of 60 per cent of the AFM membership and that he meant to do something about it.

As a result, only *Soundies* and Hollywood are exempted from the "no mechanical reproduction of any kind" order.

Petrillo has shifted his position as to the sale of records. He had previously told the companies that they could record for home and army use, but when it was pointed out to him that the companies would be violating the law if they tried to regulate who bought their records, Petrillo made the edict a complete stoppage.

Flash!

As the *Beat* went to press, Attorney General Francis Biddle in Washington authorized filing of an injunction suit under the anti-trust laws to restrain James Petrillo from prohibiting union members from making recordings.

Recorders Sizzling

The record firms, transcription firms, radio networks, and small stations are sizzling. Executives of all pointed out that at no time had the AFM indicated what terms it wanted—merely had casually sent out some carbon copies of a rubber-stamped order putting them out of business. The howls of the (Modulate to Page 2)

Benny Sweeps Band Again

Almost Complete Reeds
Revision Plus Rhythm
And Brass Fill-ins

New York—Benny Goodman, who just finished a \$36,000 week at the Metropole theater in Boston, has once again been making heavy changes in his band. At press time he was looking for a replacement for Mel Powell who intends to join the Raymond Scott CBS unit. Al Stearns, from TD's band, has taken Bernie Previn's place in the trumpets, while Howard Davis is in on drums, taking over from Al Stoler. Hymie Schertzer is playing lead alto, the third time he has joined Benny, while Clint Neagley came in from Philly to handle the third chair. Bob Poland is in on baritone from the Hal McIntyre crew, while John Walton is the new tenor replacement from Pittsburgh. George Berg is the only sax hold-over and there is some talk that he may give up his tenor chair before long. Dave Barbours is playing guitar while the (Modulate to Page 3)

Army Call Splits Rodgers and Hart

New York—Rumors floating around for some weeks about the famous song team of Rodgers and Hart splitting, were clarified last week when it was announced that Richard Rodgers had been given a commission in the army's morale division and expected to be called to active duty shortly. Rodgers, the music-writing half of the 24-year-old team, was offered a production job in Hollywood several weeks ago, but turned it down.

Hart's plans are uncertain. If possible, he intends to collaborate with Rodgers as much as the latter's army duties will allow, and also hopes to produce a play for which he wrote the adaptation last year.

Connie's a Comer!

The diminutive but shapely lass on the cover this issue is best known to most of the *Beat* readers as a former vocalist with the orchestra of Tommy Dorsey. Connie Haines stayed in Hollywood the last time the TD band visited there, now has her own sustainer on the Blue Network, is featured on the Meredith Willson summer show via NBC. See the news story about her on page 6.

New Law to Affect Traveling Arrangers

New York—Overlooked generally in the reports of the recent AFM convention in Dallas was the new law affecting arrangers in a traveling band. Under the resolution taking effect September 15th, they must be paid at least 25 per cent above the scale of any local band is playing in, and must not do more than two arrangements. Excess scores must be paid for at \$20 per.

Father's Death May End Feud of Dorsey Boys

Plan Joint Music Publishing House; May Make Tour for USO

New York—After a prolonged illness, Thomas Dorsey, Sr., died in the Friends Hospital, Philadelphia, July 12. He was 70.

Standing at his grave a few days later in Shenandoah, Pa., having rushed home, one from Washington, the other from Detroit, his two sons, Jimmy and Tommy Dorsey buried once and for all the hatchet of a feud which has raged on and off for almost nine years. Not only did the brothers agree to call it quits on the harsh words, but at press time their respective attorneys, John Manning for Jimmy and Bill Farnsworth for Tommy, are drawing up details of a joint music publishing house which the two intend to start.

Trained Them Well

A band master in his own right and a self-taught musician, Mr. Dorsey taught music in various schools of the Pennsylvania anthracite district most of his life, retiring in 1939 due to ill health. He started teaching his sons when they were barely old enough to go to school, and insisted that like himself, they acquire proficiency on several brass instruments. Thus not only do Jimmy and Tommy play sax and trombone respectively, but both can play creditable cornet, having made many discs with the instrument.

Thus trained, the brothers first acquired a name playing with the famed Scranton Sirens, then moving on to studio bands, their own joint unit, and finally individual fame—all as the result of their father's training.

Distressed by Feud

It has been well-known that both Mr. Dorsey and his widow, Theresa, were distressed for many years at the bickering between the two brothers and made an effort more than once to reconcile them, as did their sister, Mrs. Mary Lisella.

Both brothers returned to work July 16th, and though they obviously didn't wish much discussion, it seems evident that an era of Dorsey Brothers cooperation is at hand, with a good possibility of the much-talked about joint tour of the two top-flight bands for the USO's benefit.

Jimmy was signed recently at an \$75,000 figure to do a picture for MGM with Red Skelton entitled *I Dood It*, while his stable-mate at GAC, Glenn Miller, got the same figure to resign with 20th-Century Fox for another film. Tommy is also under contract to MGM for two more pictures, *Du Barry Was a Lady* and *Girl Crazy*.

Dixon Gayer Joins Beat

Dixon Gayer, formerly San Francisco correspondent for *Down Beat*, has been added to the regular staff of the *Beat* in its Chicago offices where he will take over the job of assistant editor. Dix, although a Flint, Michigan export at an early age, is a Californian by environment, having lived most of his life in Long Beach, California. Upon graduating from Polytechnic High School there he went to the University of California at Berkeley where he led his own fifteen piece band for six years. He was music columnist on the *California Pelican*, humor magazine, and the *Daily Californian* over a period of three years. Upon receiving his B.A. from the University he worked as publicity director of KROW, Oakland, Calif., and had his own Strictly Swing program there. The cat goes for Ellington, Lunceford, Goodman, etc., but, then, that's old stuff. This is his first issue in his new capacity.

Dorsey Senior



Thomas F. Dorsey, Sr., 70, father of Tommy and Jimmy Dorsey and also a bandmaster, himself, died July 12 in Friends Hospital, Philadelphia. Born in Shenandoah, Pa., he later instructed music and was a bandmaster in Mahanoy Plain, Pa. He taught both Tommy and Jimmy their music and both leaders attribute their musical success to their father. The elder Dorsey quit teaching in 1939 due to ill health. Funeral services were held July 14 in Lansford and burial took place in Shenandoah. Surviving are Tommy, Jimmy, their mother, Theresa, and a daughter, Mrs. Mary Lisella.

Bands Get B Gas Cards; No More

New York—Got a traveling band? Use cars? You're traveling 470 miles a month from now on, bud, like it or not, if you're working in the gas-rationing area in the East. And count yourself lucky to get that. The OPA has informed *Down Beat* that no band will be given more than this, regardless of the circumstances unless it is traveling specifically on work for the Army. This ration constitutes the B card, while unlimited cards will be given only to direct war occupations. When the *Beat* pointed out the great hardship this would cause the bands, an important factor in national morale, the OPA official questioned said, "This is war. Somebody has to take it in the neck. In this case, it's the dance bands."

At press time, the AFM had taken no action to aid the traveling bands in their fuel plight. Some bands are trying to lick the rationing by putting extra tanks on their instrument trucks. This worked up until last week, but now that trucks are rationed according to their needs, these leaders are going to have a tough time explaining what they need the extra gas for.

Networks Begin Hiring Negroes

New York—The recent long-awaited break-down of network hiring rules occurred last month when Billy Taylor was hired for the staff band at NBC, and Emerson "Geechy" Harper was given a CBS berth. Unfortunately, Harper, a wonderful musician who doubles almost every known reed, found that CBS wanted principally hot tenor work, which he doesn't do, and therefore will leave shortly.

Bill Dilliard, ace trumpet man, was hired by NBC only for the period that regular house man Zeke Zarchy is on his vacation. At any rate, it's to be hoped that the experience that these men will gain in summer fill-ins and the pleasant surprise that the contractors get from their playing will result in the hiring of more ace colored musicians. A powerful incentive in this direction is expected when the draft really starts sinking its teeth this fall.

Casa Loma's Arm Shot

Glen Grey's Casa Lomas get an arranging shot in the arm with Tootie Camarata, former Jimmy Dorsey writer, added to the staff.

Justice Dept. May Step Into Record Ban

(Jumped from Page 1)

small stations were emphasized by James Fly, chairman of the FCC, government radio regulating body, who pointed out that 60 per cent of all the country's radio stations depended on records to exist—that without them they would go under, and that "that is a matter in the public interest which demands thorough investigation."

At press-time, there was strong possibility that the Department of Justice might seize on the disc situation as a chance to start a civil suit on the whole question of unions forcing hiring of men upon employers when they are not needed. This was tried, in a criminal case, against the hod-carriers two years ago before the Supreme Court, but the court held that the union had the right to do so. The technicalities of presentation prevented the Justice Department from arguing the case in the manner it wished—which, with a civil suit against the AFM, they don't think will happen now.

Fly stepped into the battle after Dr. James E. Maddy, director of the National Music Camp at Interlochen, had appealed to FDR the action of AFM head Petrillo banning the camp's orchestra, composed of teen age music students, from NBC on July 11. First of a series of concerts, the program was replaced by an NBC staff band. Maddy protested to Washington that this action would ruin the development of music study in this country, while Petrillo merely stated that "when amateur musicians occupy the air, it means less work for professionals." Fly said that he would study both problems and recommend action to the FCC.

Press Starts Foaming

Two further actions of the AFM left the nation's press foaming at the mouth about Petrillo. One, when KSTP, NBC outlet in St. Paul, refused to agree to the local's terms that when a musician works for thirty days, he should be guaranteed work for the rest of the year. As a result, and in an effort to force an agreement, NBC was notified that its two dance band remotes, Richard Himber from the Essex House (NY) at midnight and Teddy Powell from Armonk (NY) at 12:30 were pulled off the air until the KSTP fight was settled. Petrillo pulled bands off the Blue Network earlier in the week, until he was informed that it was NBC, the former Red Network, he was after.

Second source of adjective slinging came with Petrillo's order two weeks ago warning the auditorium in Springfield (Mass.) that it would be put on the national unfair list if the Boston Symphony fulfilled a scheduled concert date there. The orchestra is the only non-union group of its size in the country.

Pegler is Exception

The disc fight, and the St. Paul, Interlochen, and Springfield episodes combined to make the name Petrillo a fighting word with a press that has never been especially pro-union. The one amazing exception, which musicdom and newsmen are still discussing, was Westbrook Pegler's espousal of the AFM standby policy in his column of July 12. Pegler, a noted labor baiter, who has attacked Petrillo many times in the past, was all at once all sweetness and light, even being seen at the Stork Club (NY) with Petrillo when the latter sat in with Bob Knight's orchestra and played drums.

Further criticism of Petrillo was played up here when a bunch of kids (who did look a trifle subsidized) picketed Petrillo's Hotel Waldorf Astoria suite, carrying signs saying "Look at the dough he has, and he won't let us have records," and "He can afford to eat and dance here—all we can have is a juke-box and a nickel—and now he

Going West?



New York—According to the *Beat's* confidential sources, Vaughn Monroe soon will be headed for the Pacific coast with his band to make, not one, but several MGM pictures. Photo by Stein.

won't let us have that."

Through all the din and fury of the past two weeks Petrillo has made only one statement. That was last week after Chairman Fly of the FCC came out and hinted that an investigation was in order. Petrillo then retorted that he thought an investigation was in order when two thirds of his union were out of work due to the actions of a small minority, who, in return for \$3,000,000, destroyed \$100,000,000 worth of work for the other members. Other than that, he merely reiterates that he has started the fight about discings and that he intends to see it through, come what may.

Build Up Back-Log

As to what measures will be taken by the radio nets and the record firms is still not yet clear. Most have evinced the desire to sit tight for a while and see what happens. Small stations can continue to use their old records and buy copies of material already recorded.

It is known that not only do the wax firms have a large back-log, but that in the past month they have been recording at a frantic rate. Ben Selvin, exec for AMP (Muzak), a large transcription firm, told *Down Beat* that he was ready with all the tunes that will be released through January, while he has a three year supply of classics! Much the same holds true for the record companies, who have tried to work out schedules of releases with the big publishing houses, and have had every band under contract in for at least one session. One of the Big Three has over twenty discs by each of its two top bands, which at normal release rates should last them over nine months.

Then too, as one official pointed out, the companies are way behind on their back orders, Christmas supply, and re-release schedules due to the demand and the lack of shellac. It will take them three months to get out from under that load alone, he said.

All Willing to Wait

Most of the firms, radio, transcription, and recording seemed ready to wait for the effects of public opinion and possible government action, which has already been demanded by Senator Vandenberg. Feeling that they can afford to kill at least six months' time, during which Petrillo's position with the recording members of his union and the public certainly won't be of the best, they are sitting tight.

As yet, the big juke-box operators are talking and taking no action. Some of them think that they have a clear-cut suit for damages against the union, but since unions have long been recognized as free of constraint-of-trade legislation, it is difficult to see how they will be able to get anywhere. Typical of the large independent station was the crack WNEW (NY) made. They said, "With

Eddie Sauter On Shelf for Four Years

New York—Benny Goodman's chief arranger, Eddie Sauter, will probably not arrange again for at least four years. The only arrangement he has been able to do, working when he shouldn't, is *Serenade in Blue*, which Benny recorded last month.

Sauter has been seriously ill for the past few months, with a severe case of lung lesions, brought on by over-work, reviving a case of tuberculosis he had unknowingly when a kid. The result is his doctor's order that Sauter can work no more than three hours in any one day for the next four years.

Sauter is the sort of arranger that has to work in a stretch to do an arrangement—he can't seem to get any work done in sections. So he is afraid that for the next few years, he is going to have to confine his activities to writing popular songs. No matter how good they are, this will be a real tragedy. Sauter was one of the top five dance arrangers in the country, and certainly one of the most original.

Everyone here hopes that his doc will prove wrong, as medical men have sometimes been in the past.

twenty thousand records in our collection, we aren't too worried about the extra twelve a week that are coming out now." They feel that they can ride through for some time on the records already in their library, pointing out that fully half their mail requests for discs are for sides at least nine months old.

AFM Membership Divided

Reaction of the AFM membership itself isn't clear. Naturally the big traveling bands are plenty hopped up about losing a badly needed source of revenue now that the road is taking such a terrific wallop. But to counterbalance that is the gleeful reaction of the older members in small locals who feel that it's about time some effort were made to "keep these guys from walking in and taking all the gravy out of a territory, and then sending their records in to complete the job."

One shift in the radio field is already evident. Several small coast stations have informed the locals that they had no interest in negotiating new contracts, if they were denied the right to use transcriptions. They pointed out that they agreed to the "extra-men" principle of the 1937 contracts, only because it gave them the right to use transcriptions and new records. Now that this is denied them, they see no reason why they should pay a staff band, intending to get along from now on with what libraries they have.

This led one network official to an interesting supposition. Presuming that the AFM's fight with radio extends to other matters than the use of discs and becomes general, he thinks that the CIO will step in. Unlike the dance world, which couldn't possibly go CIO, due to the stranglehold that the AFL has on the stagehands, projectionmen and other necessary amusement-world trade groups, almost all the unions in the radio field are CIO. Also, radio musicians as a group are a very tightly organized little clique. He sees no reason, if things gets too tough, why they won't pick up, and walk over to the CIO as a group, rather than lose their radio jobs.

McKinley Manager, Too

New York — Merritt Wetzler, road manager for the Ray McKinley band, has been inducted.

Sinecure

Harry Steeper, former Jersey City AFM official, now Jimmy Petrillo's first assistant, has been put in charge of the recording and transcription division of the AFM. It's perhaps the first time on record an AFM official has been put in charge of a vacation.

Wald Proves Office Can Develop Band

New York—The Jerry Wald band is a perfect example of what can be done by an office that wants to build something. Milt Krasny heard Wald play in Child's two years ago, and when a good band was found out in California, sent him out there to bring it back. Jerry did, and ever since then Krasny has helped him over the rough spots, getting him a five month booking at the Lincoln Hotel, with attendant air-time and a chance to take what was a raw dance band and really make something out of it.

By the time this comes out, Wald will have played the Strand—after barely a half year on the band scene with his present outfit. How do you like that for moving? The band's worth it too. There've been plenty of arguments as to whether he did or did not sound like Artie Shaw. What the heck difference does it make? He either plays well or doesn't—what difference does it make whom he copies?

Boyer is Best

Best thing in the band is Anita Boyer. She's had experience, she's an excellent singer, and her duets with Jerry's clarinet are built to order for the goggle-eyed gentry in front of the band. Bill Challis' arrangements are full, and have the same clipped phrasings of the ones he did so successfully for Shaw. Instrumentally the best part of the band is the trombones—full, rich, and well-phrased.

It's hard to judge the reeds—so many changes have taken place, with the army getting in that well-known sabotage. When I heard them last, even with changes they sounded well, so that with a little settling they ought to be in.

Rhythm has that AS beat, with the drummer looking like and chewing gum exactly the way Cliff Leeman does—only trouble is that he's been replaced by Jackie Mills and while Mills plays the same style as Combine, he doesn't look

like Leeman, ruining a perfectly good simile. Ah nuts.

Has Right Formula

Succinctly—did you like Shaw—then you'll like this. And don't give me any of those arguments as to who copied who, why or when. You judge a band by how it sounds. If a band is a good copy of Clyde McCoy, I suppose you're going to like it better than a mediocre copy of the Duke?—same goes here. Let the guy alone—he has a band. It's made Decca records and the Strand theater in six months, which means it must have commercial possibilities. In short, the band will be a big success. And if you don't like it, you can go pitch your ball with Mr. Shaw. Climb into my little time machine, whiz back to 1938 and have it out once and for all there. But don't bother Wald now. The guy has a formula that is going to make him some bucks,

Young Man With a Future



New York—This picture catches a band leader who has probably come up from nothing faster than any other in the last year. That pained expression is on the puss of Jerry Wald, while he listens to a playback on his first Deccadate. The fawn-like pretty is Anita Boyer, Wald's new star chirper, while Milt Krasny, GAC exec, and Dick Voynow, who supervised the session for Decca, are squatting at the left. Ray Levitt Photo.

and he's going to be much too busy to argue with us characters.

And just incidentally, while Jerry made merry over at the Strand, his spot on the Lincoln

band stand was filled for the two Saturdays he was gone by Joe Marsala, Adele Girard, and their band.

—mix

Sinatra Quits TD in Winter

New York—Frank Sinatra, singer with the T. Dorsey band, will not return from the coast with the band next winter, according to the set-up now. This split has been rumored for some time, although it will be on a friendly basis and Sinatra will continue with Leonard Vannerson, Dorsey's manager, as his handler.

The singer has a Columbia recording contract in view and is set for a good spot on a commercial radio show. Plans are for him to appear in the two MGM pictures that the band is scheduled to make, possibly stay through T.D.'s run at the Hollywood Palladium, and then go out on his own.

King Peter is Booted

New York—King Peter of Yugoslavia has been collecting records at the shops while here "incognito." He's a strong powerhouse fan, with a special liking for Artie Shaw records.

John LaTouche to Army

New York—John LaTouche, who wrote *Ballad for Americans* and lately has been collabing on tunes with Vernon Duke, goes into the army this week.

Benny's Band Blitz to be Complete

(Jumped from Page 1)

bass and trombone men remain the same.

This is the third time within a year that Benny has made extensive revisions in the band's line-up and it is hard to tell what these new ones presage. Certainly the reeds look as well as they have in a long while and Jimmy Maxwell (trumpet) and Lou McGarrity (trombone) make a formidable brass coupling.

Tries for Arranger

Arranging, at present, is in the hands of Donald Kirkpatrick, ace colored scribbler, who has been doing much of Cootie Williams' work. Goodman has offered Johnny Thompson, Red Norvo's phenomenal arranger, \$100 a week to join his staff and wants him to leave in two weeks for the coast to ready the Goodman music for his forthcoming movie. Thompson hasn't decided yet, but it seems unlikely that he will go, electing rather to remain with Norvo's septet, which also has coast plans in mind.

Two weeks ago BG broke the NYC dance record when 45,000 people jammed Prospect Park to hear him play a dance for the Parks Department. An hour after the program began, police stopped dancing because of lack of room. Previous top figure was in the 12,000's.

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U. S. War Savings Bonds

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New Recording Process Shows Great Possibility

Chicago—A new method of recording demonstrated here last month by the Armour Research Foundation could revolutionize the recording industry, but probably won't get the chance for a long time.

The process, developed by 26-year-old physicist Marvin Camras, utilizes a recorder of about the size of the average portable radio. There is no disc, no film, no cutting, and no scanning light. Rather the process involves passing a thin steel wire through a varying magnetic field, which magnetizes the wire in a similar variance. When reproducing, the wire is simply passed between the poles of another electrostatic field, and the variances amplified.

No Depreciation

The method is simple, fool-proof, accurate, and compact. Eight hours of recording can be contained on a spool five inches in diameter and two inches wide. Since steel wire of this type (probably permalloy) can retain an imposed field for years, the recordings will remain good for that time, with no depreciation due to use. Or if you want to use the wire over again, it can easily be demagnetized and made ready for further recording.

Trade reports have said that this process was offered to a coin machine firm and turned down because it was felt that the standard disc was better from the standpoint of selectivity and automatic changing.

Bunk.

Afraid of Change

Nothing could be more easily selective than 25 lengths of wire, over which a selector field passes when a nickel is dropped in the appropriate slot, while the whole magnetic nature of the process lends itself easily to automatic handling.

What the coin machine industry is saying is that now, of course, the change-over is impossible. And

when it was first suggested, they didn't want to take the risk of junking millions of dollars worth of equipment and factories for something that might not work out well.

This is the same argument that has been used to keep the Miller tape process of recording off the market—a type infinitely superior to any record, no matter how good the surface.

All we can do is hope that after the war, enough of the equipment will be worn out so that the record boys will be willing to listen to reason and progress.

—mix

Who Said Sing?



So, who's worrying about vocal styles when Jayne Brandes turns on those soulful eyes? And when it comes to singing, Jayne is all set for anyone's dough in front of Eddie Stanton's band. Maurice Seymour Photo.

Down Beat on WMCA

New York—The Beat goes on a new radio show next week, joining the Platterbrains staff of experts on Saturdays at 7 p.m. on WMCA (NY).

CHICAGO NEWS

Peddling the War Bonds



Chicago—The Coast Guard Cutters teamed up with musicomedy star, Buddy Ebsen and his famous pooch, "Hobo" here last month at Lyon and Healy and succeeded in peddling more war bonds and stamps than had previously been sold on any day at the store. The C.G.C.'s joined the Coast Guard the day after Pearl Harbor and have been selling a hatful of victory bonds during their many appearances in and around the windy city. L. to R.—vocalist Helen Scheel, Buddy Ebsen, Milt Wolf—the banjo man, Ed Carroll, Sid Bruszer and Henry Wagner.

Eddie Stanton Goes to GAC

Chicago—A typical college band is that of Eddie Stanton. While at Northwestern University, Eddie got together a bunch of boys for the fraternity and sorority hops and, as things went along, they decided that the band business was for them, taking bad breaks with the good kicks.

The band jobbed lightly, dodging here and there in quest of a break, and finally, what a lot of them miss, the break came their way. The band was heard by Art Weems of GAC. General picked up the band's contracts and signed them into their first big date. The job is at Crystal Ballroom, Buckeye Lake, Ohio, where they are now playing an engagement with options.

Eddie fronts the band and plays trumpet. Sharing his honors at the front is Jayne Brandes, lovely vocalist whose picture decks the adjoining column.

The rest of the personnel of the thirteen piece unit is as follows:

Sammy Heiss, trumpet; Jack Shephard, trumpet; Orrin Ballis and Erv. Mack, trombones; Ted Vargas and Cal Schneider, altos; Tony Giammarino and Stu Genovese, tenors; Ken Manley, baritone; Dick Marx, piano and arranger; Grant Hamilton, drums; Jim Mohurg, bass viol.

Ann Dupont Becomes Queen of Clarinet

New York—Ann Dupont, gal clarinetist, has been signed by the William Morris agency for a build-up as The Queen of the Clarinet. Agency's idea is to give her an Artie Shaw book and band, and cash in on the Navyman's ork stylings. Bill Bailey, Cleveland arranger, may go with the band, a New Jersey unit put together by Billy Shaw, Morris exec.

CBS Starts Musical Mailbox Jazz Show

New York—CBS is starting a new jazz program in an apparent effort to compete with the Blue's Chamber Music Society of Lower Basin Street. Unveiled a week ago Thursday at 8 p.m., the show is called The CBS Musical Mailbox and has Jeff Alexander's band, Ted Husing for mc, Mary Small as singer, and the Eight Balls of Fire. First guest star was Red Norvo who knocked off a batch of Body and Soul for the listeners.

JIMMY DORSEY'S

NEW INSTRUMENTAL RECORDING

"SORGHUM SWITCH"

DECCA Record No. 18372

Ex-Cabman Opens At Faust Club

Peoria, Ill.—With an all sepiacast the Faust club brings in a dashing dinah revue. Music by the Society Swingsters ork is fronted with sax man Boyd Atkins, composer of Heebie Jeebies and formerly with Cab Calloway and Louis Armstrong.

Chirping with Johnny Dyar's ork here is blond beauty Doris Lorraine. Doris formerly attended school in Metamora, Ill., where her music instructor was Freddie Stevens, local bandleader. Stevens has enlisted in the army air service leaving the outfit to be fronted by Don Wilcox, now playing sax with the crew.

—Ray Shear

Johnny Long Stuck With Roseland Job

New York—Johnny Long has run into a situation with previous commitments such as has bedeviled Harry James for the past month. James promised Maria Kramer of the Hotel Lincoln he would play her hotel first before any other in New York, at her option. Long, when he first went into the Roseland ballroom here, gave an option for twelve weeks at regular scale prices.

Since its long stay there and with its air-time at the New Yorker, the band can make much more dough elsewhere. Jack Philbin, the band's manager, has offered Roseland well up into four figures to get out of the contract but with no results. As a result JL will just have to grin and bear it in the wallet for another two months or so.

D'Amico's In; He's Out!

New York—Hank D'Amico, former Red Norvo clary star, after junking his Buffalo band, rejoined Dick Himber's band here at the Essex House last week, and then quit over salary differences. He's knocking around town now looking for a small band job. Himber's new gal vocalist is Pat Marshall from Minneapolis.

Thornhill Manager

New York—New manager for the Claude Thornhill band will be Joe Shribman, member of the New England booking clan. Till the appointment, Br'er Joe had been spending most of his time on the Sam Donahue and Mal Hallett bands.

Alvis on Bass

New York—Hayes Alvis is playing bass for the Joe Sullivan trio at uptown Cafe Society, taking over Billy Taylor's job. Taylor is working at NBC.

Skippy Nelson Takes Spot of Ray Eberle

Chicago—Skippy Nelson, Chico Marx vocalist, figured in a surprise replacement late last month which placed him in the vacated shoes of Ray Eberle, long a fixture in the Glenn Miller vocal department. Skip, an imported Brooklyn from Naples, Italy, is a comparative newcomer to the bizz having formerly worked with a series of young bands prior to his first break with the Chico Marx crew.

Nelson took over the Eberle chair while the Moonlight Serenaders were filling a two week's engagement at the Hotel Sherman in Chicago. No announcement has been made as to Eberle's future plans or the reason for his split with Miller.

Satchmo' Sets New Regal High

Chicago—Coming on with a bang with his newly revised band, and keeping overflow crowds a block from the theater, Satchelmo Louis Armstrong shattered all previous records in the history of Chicago's Regal Theater here last month. Reduced 50 pounds on his special diet, Louis greeted the overflow mob with the claim that he felt twenty years younger at seeing such a terrific turnout for his appearance.

Indeed, he played and acted with the elation that he must have felt before the king and queen of England in his command performances. The band drew \$16,000 for the Regal over a seven day stint ... the all time record for the house.

—Ona

Wee Bonnie and Prager on Tour

Chicago—Sharing joint billing with Bonnie Baker and her new theater unit, Col. Mannie Prager and his orchestra is currently on a mid-west theater tour, covering points in Indiana, Wisconsin, Illinois, Ohio and Iowa.

The Colonel is emceeing the show as well as leading his band feature numbers and accompanying the revue. And, of course, Prager takes a spot on the bill to present his inimitable and hilarious English novelties.

Payne in Zoot Khaki

New York—Johnny Payne, pianist at the Monkey Bar of the Hotel Elysee, will have to break up the army's boxes from now on. He goes in next week.

What it Takes



Elaine Gwynne, vocalist with Edgar Drake at the Broadwater Beach Hotel in Biloxi, Miss., has what it takes vocally or beautifully. Get that up-swing hair do, gals. Elaine is a former student of Lindblom High School, Chicago, and is the daughter of Mrs. Maurine Glynn.

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by THE SQUARE
**STRICTLY
AD LIB**

Ivie Anderson definitely will leave Duke Ellington at the conclusion of the Hotel Sherman engagement, and will return to California to take that long rest which the doctor ordered. Don't be surprised if the replacement is a slightly terrific girl trio, organized and rehearsed by Edward Kennedy himself.

During a recent trip to Eagle Lake Ontario, John Luellen, popular Chi music merchandiser, listened at luncheon to a hard luck story of a colossal muskie that got away from Joe Godfrey, fishing editor of the *Chicago Sun*. Right after lunch he whipped out to the approximate spot described by Godfrey, put out his lure and drug it in. It weighed 42 pounds, dripping wet!

Gossip has the Will Osborne's separating. . . There may be a shellac shortage, but Victor just paid off to the publishers—and the check was only 5 per cent below last quarter, the biggest in the history of copyright payments. . . One Broadway bary is in stiff kickback trouble with the union.

Dave Rubinoff, violinist, and Martice Ashby of Wichita Falls, Texas, are chasing license clerks. . . Ginny Simms, former Kyser singing star, looks likely for one of three Philip Morris air shows. . . As predicted by the *Beat*, Dinah Shore hasn't taken any of those fat film offers Hollywood was tossing in her lap. She's still holding out, but it looks like an Eddie Cantor picture with Warners will be it.

Stan Shaw and WNEW parted company. He conducted the Milkman's Matinee in the wee sma' hours for years. . . Donna King, one of the four sisters with Alvino Rey, soon will be the bride of Kenny Gardner, who used to vocalize for Guy Lombardo. . . Bing Crosby is said to be in touch with the war department about getting into uniform—as a private, not a major.

Johnny Green may leave his pit job with the Rodgers-Hart musical, *By Jupiter*, and join the air corps. . . When screen star Carole Landis was in New York, she ran around with Woolworth Donahue. So when he took a plane at the airport, she had Eddie LeBaron's band there to play his favorite tune, *Tangerine*. The delegate is still trying to figure out what scale the band should charge Miss Landis. . . Chico Marx, on tour with his band, has been paying out some fine hunks of dough on long distance calls to California, to keep his marriage together.

In his first three days in the Panther Room, Chicago, Duke Ellington topped Jimmy Dorsey's same three days last year with a nifty gross of about nine gee's. . . MGM is thinking of giving the life of Jerome Kern the same sort of treatment that Warners did with George M. Cohan. . . MCA is trying to talk Sammy Kaye into originating his *Sunday Serenade* from Chicago, in which case they could sell it to a sponsor.

Coast night clubs are having trouble getting vocalists, dancers, show girls, etc. Too much cash lying around in regular hour jobs at plane factories and defense plants. . . Doty Reid, former Bob Allen chirp, having her troubles. She'd been running around with Frank Hanshaw, Bobby Byrne's manager. Then Ralph Collier, w.k.

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Keene Looking



Linda Keene, well known for her stints on *Chamber Music Society of Lower Basin Street* and in many New York clubs, replaced Nancy Martin on *Club Matinee* and other Blue network shows for two weeks while Betty vacationed.

tub thumper came back to town. A delicate situation, chum.

At Casa Loma's opening at the Pennsylvania in New York, the announcer gave them the come-on as "Glenn Miller and his band." . . An effort is being made to give colored musicians a break with the New York Philharmonic orchestra. Petitions are being sent to Marshall Field, chairman of the ork's board. . . Doty Claire back at work with Bobby Byrne, following an operation.

Those rumors that Count Basie is married to Helen Humes, his former vocalist, sound like press agent guff. At last count, she was still married to Al Sears, former Kirk reed man. . . The Basie band may nab itself Winnie Johnson as vocalist. She can't sing, but she sure looks fine. . . Latest tag for a terrific vocalist—"Jiva-Diva."

Music Makers to GAC

New York—The Music Makers, an instrumental quartet led by Bob Manners, Cleveland bass and guitar strummer, have been signed by GAC. Things are already moving, with the unit opening today at the Earle theater in Washington, making soundies next week, and opening August 16th at the Brass Rail in Chicago.

Plans G. I. Jive

New York—Charles Edward Smith, jazz-writer, is working on the script here of a government show to service men via short wave. Called *G.I. Jive*, the show consists of hot platters bound with continuity, all dubbed together on a fifteen minute platter. Initials G.I. stand for Government Issue.

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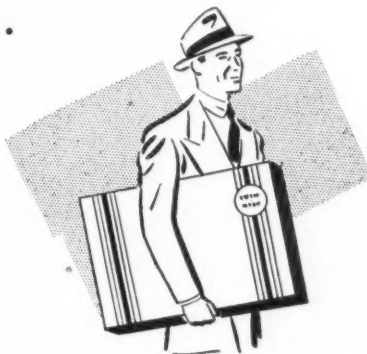
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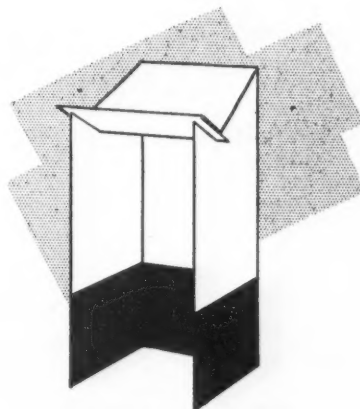
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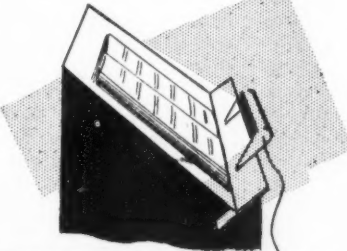
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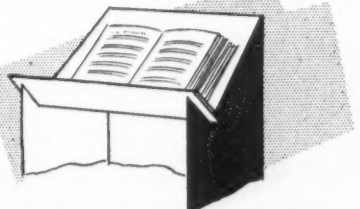
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Tommy and Jimmy on Same Lot?

MGM Signs JD Band for Skelton Pic

Switch from Paramount Studios Comes as Surprise

Los Angeles—According to general belief Jimmy Dorsey and his manager, Billy Burton, slipped into Hollywood to talk over Jimmy's next picture deal at Paramount. That may be, but if so, somebody from MGM got to Jimmy first.

As this was written a contract spotting Jimmy and his band in a Red Skelton feature at MGM, titled *I Dood It*, was being drawn up and it was all over but the signing, according to reliable dope.

Switching of Jimmy Dorsey to the MGM lot for his next picture deal will create an interesting situation. MGM is the "home lot" of Brother Tommy, who is set there for two pictures, *Du Barry Was a Lady* and *Girl Crazy*.

Hamp to Have Homecoming

Los Angeles—Lionel Hampton will make his first local appearance here as bandleader since he was discovered by Benny Goodman some years ago in the undistinguished Paradise Cafe on Main Street, when he opens at the Casa Manana the latter part of August, following Cab Calloway.

It will be "home-coming" in more ways than one for Lionel. At the Casa Manana he will be playing with his own band in the spot occupied for years by the famous old Cotton Club, where he played drums for years with Les Hite. He was playing there with Hite when Louie Armstrong took over the band for a period—the period during which Louie made some of his greatest records, among them *Shine*, *Memories of You*, *Just a Gigolo*, *Body and Soul*, *Confessin'*, *Ding Dong Daddy*, *If I Could Be With You*, on all of which Hampton played drums.

Here's 'The Man With a Band'



San Diego, Calif.—This is an informal shot of Jack McLean and his orchestra at the New Paris Inn, just before they went on the air for their regular *The Man With a Band* broadcast, heard over the Mutual network, Tuesday through Friday, at 2:15 p.m. PWT. Wayne Gregg, vocalist, and Bill Steele, front man and announcer, are seen at the mike. Leader Jack McLean stands in the center with clarinet.

Connie Haines Clicking in Hollywood

Los Angeles—Connie Haines, who left Tommy Dorsey during his last visit to Hollywood, to stay here and nurse a bad headache, can thank the headache for a series of good breaks in radio.

The little singer, who made a name for herself as vocalist with the T. Dorsey unit, has been appearing on her own Blue Network programs here as a sustaining feature, but now she has moved over to NBC (we mustn't call it the "Red Network," or the publicity department will be sore) as vocal feature on a major commercial, Meredith Willson's *America Sings*, summer replacement for the Fibber McGee & Molly program.

Connie is also a featured singer for the new Capitol recording company. Her first release for Capitol, *He Wears a Pair of Silver Wings*, in which she is backed by Gordon Jenkins' orchestra, was released in July.

Federal Order Alters Martin Sustainer

Los Angeles—Freddie Martin's new airshow, a weekly sustainer originating in the Cocoanut Grove at 11:00 p.m. (PWT), was launched July 12 according to schedule—but with certain revisions made at the request of representatives of Uncle Sam.

Original idea for the show called for customers at the Grove to request old-time and new tunes. If the band played the tune—the customer bought a war bond or stamp; if the band couldn't play the tune—the band bought a war bond or stamp equal to that the patron had agreed to buy.

Fear Spy Codes

But the guardians of our safety saw a possibility that enemies within our midst might use the program to broadcast messages to fellow-conspirators via codes made up of song titles.

So—the program was revamped into a new form under which Freddie Martin picks the tunes himself, and while some people think Freddie has sabotaged Tchaikowski no one's worrying about how he stands with his Uncle Sammy.

Patrons Guess Tunes

Under the new set-up Cocoanut Groves whose names are selected by a drawing, will have to guess the names of the tunes played by Freddie's band. If they fail—they buy a war bond or stamp; if they guess right—the band kicks in for a Victory ticket.

Show runs a full hour and is released via the Blue Network.

SORRY!

In the Jack McLean advertisement which appeared in our July 15th Anniversary issue his name was spelled "MacLean." It should have been "McLean."



Palladium Signs Year's Band Supply

Los Angeles—Maurice Cohen, manager of the Hollywood Palladium, has signed a year's supply of bands in anticipation of a shortage of "names" available for coast bookings as a result of transportation difficulties.

It is understood the bands have been put under contract in such a manner that dates could be set or juggled according to other commitments.

Only definite announcements on bands obtainable from the Palladium included Abe Lyman for September 1, Gene Krupa for November 17, Tommy Dorsey for December 29. Woody Herman was scheduled for July 21 to August 31.

Fact that October spot was left open indicates Palladium is probably standing by to try to get Jimmy Dorsey for the period. Jimmy, it is believed, will be in Hollywood at that time making a picture. If Jimmy cannot be obtained for this period it will probably be Sonny Dunham.

Former Ennis Tram Joins Bob Crosby

Los Angeles—Pete Carpenter, a local boy, formerly with Skinnay Ennis and recently doing commercial radio shows here, got the call to replace Moe Zudicoff, the Bob Crosby trombone player who has gone back to New York to take a vacation before he joins up with Uncle Sam's forces.

Drawing Trade

Crosby band is doing turn-away business at the Rendezvous Ballroom at Balboa Beach, a resort 60 miles south of Los Angeles, which in spite of the dim-out regulations hampering night time beach travel, has been doing a brisk summer business.

With Catalina Island cooped up by war time conditions, Balboa, always popular with the West Coast college kids, is getting a particularly big play.

Make Records

Bob Crosby band knocked out a dozen sides for Decca and a batch of transcriptions for Standard Radio on a recent visit to town. Indication was that waxing firms are trying to get as much music as possible on wax before Jimmy Petrillo's Aug. 1 "deadline."

Harry James Takes McAfee

Los Angeles—Harry James has signed Johnny McAfee, the singing saxman recently with Benny Goodman to replace Jimmy Saunders, vocalist, who left the band at the close of Harry's Palladium stint.

McAfee, in addition to taking over the vocal duties of Saunders, will work in as a member of the reed department. Tie-up will give the James boys a six-way sax section when Johnny is not busy with a song and seven saxes with the double in the fiddle section.

Make Your Own Orchestra Arrangements with the Spivak Arranger and Transposer. Four part harmony for all instruments at a flash—50¢. Write your own music with the new music writing device; celluloid stencil for tracing musical symbols perfectly, 50¢. Send \$1 for both items. **S. SPIVAK**, 4511—15th Ave. Brooklyn, N. Y.

Local 47 Joins Victory Unity Movement

Withdraws from Labor Council in Los Angeles as Gesture

Los Angeles—It begins to look like the Los Angeles Central Labor Council, long the stronghold of the most reactionary forces in union labor, may find itself sitting high and dry with little or no membership before long.

CIO Opposition

The reason is that J. W. Buzzell, the CLC's "secretary" in title and boss in actuality, would rather fight the CIO than see the ranks of AFL and CIO members close in a solid line against the Axis.

Latest and most important local union to withdraw from membership in the Central Labor Council, which is supposed to represent AFL unions in this city, is Local 47, AFM, with a membership of 7,000 musicians.

Opposed Committee

Local 47's Board of Directors informed Buzzell's office early in July that the musicians' union was withdrawing for the reason that the Buzzell faction in labor was opposing the "Unity for Victory" committee, formed to bring about complete cooperation among labor groups representing the CIO, AFL, Railroad Brotherhoods, and independent unions. The "Unity for Victory" committee represents some 100,000 union members here.

Cab May Hit Casa Record

Los Angeles—Cab Calloway, making his first appearance here in several years, turned in a big opening night at the Casa Manana July 9, and on the following week-end hung up the biggest gross spot had seen since Horace Heidt, topping Ted Lewis' high mark by several hundred.

Indication was that if Cab's take at the Culver City spot continued on present basis he might hit an all-time high.

Lester Young Nixes Basie

Los Angeles—Count Basie spent a nice chunk of dough calling here from Dayton, Ohio, via long distance telephone in an effort to get Lester Young, currently at the Trouville Club here, to rejoin him. Lester declined the offer. He and Brother Lee are slated to take their combo into the Cafe Society, New York, this fall.

Though Basie didn't get Lester, he did get a good man here in Couchy Roberts. Just which one of the present Basie tenor men Couchy would replace wasn't known here. Basie is en route to Los Angeles. He'll play the Orpheum theatre here and opens at the Trianon around August 15.

Lunceford Gets New Sax Man

Los Angeles—Kirtland Bradford, a Local 767 boy formerly with the Cee Pee Johnson combo here and recently in San Diego, has been tagged to replace Willie Smith, the Lunceford saxman who left during his engagement here.



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? Old Time Jazz Men Recorded

One Veteran is Last Link With Buddy Bolden

Dave Stuart Stages Unique Session in New Orleans

Los Angeles—Dave Stuart, who set the jazz world on its ear by releasing an album by the Yerba Buena Jazz Band (with its two banjos), has just returned from New Orleans with the masters for what will probably be the most historically important jazz records made since the late Jelly Roll Morton was recorded by General Records for the Library of Congress.

All More Than 50

Stuart's latest venture consists of a series of records he caught down in New Orleans after rounding up a band of old time jazz men—all over 50 years of age—and topping them off with Bunk Johnson, 62-year-old Negro cornet player who is the last important connecting link between the present and the fabulous Buddy Bolden, whose band Johnson joined in 1895.

The discs made by the group of old-time New Orleans jazz men were devoted to the old standards that formed the basis for jazz—Moose March, Panama, Ballin' the Jack, Down By the River, Bunk's Blues, Storeville Blues, Weary Blues, Oh, Lord I'm Crippled, and Make Me a Pallet on the Floor.

Tells Jazz Story

Set is topped off with three sides of monologue by Johnson in which the old timer tells stories of the early days of jazz in his own words.

Johnson and the others had played little in the past 10 years if at all, but rusty as their technique is, the authenticity of their music is unquestioned. Complete personnel consists of Johnson, cornet; George Lewis, clarinet; Jim Robinson, trombone; Walter Deou, piano; Austin Young, bass; Ernest Rogers, drums; Tony Morrar, banjo.

San Francisco—Ernie Varner, guitarist with Ted Flo-Rite entered the St. Joseph hospital for an operation here on July 9, a couple of kidney stones had been playing hide and go seek inside him for some time, and a bad attack was brought on by a boat trip and a mess of fish which Ernie made the mistake of devouring on the excursion.

Lovely Lina



Los Angeles—Lovely brunette Lina Romay prefers musical to diplomatic circles, so she's singing with Xavier Cugat's rumba orchestra instead of making her home in New York, where her father is a high consular official. Photo was shot in the Union Station here, when she arrived with the band to fill a theatrical engagement.

Les Brown Has Triple Loss to Armed Forces

Los Angeles—Les Brown lost three more boys to the armed services during his stay at the Hollywood Palladium. Among them was Shelley Manne, drummer, who was the fourth hide pounder to graduate directly from Brown's band into the service of his country.

A tough one to lose was Abe Mose, the clarinet ace who has been one of the big features of Brown's band. He is joining the army band at the Santa Ana training camp near here. Gus Bivona, one-time Goodmanite, was snagged

from the Jan Savitt ensemble to take Abe's chair.

Warren Brown, brother of Les, who functioned as road manager for the band and also played trombone, was the third man to answer his country's call while the band was at the Palladium.

Permanent replacements for Manne and Brown had not been secured at this typing. Ray Lynn, former TD trumpet man, has joined the band.

Service Too Quick

San Diego—Lou Davis, musician here, was granted a divorce last week, claiming that when he asked his wife how long before dinner, she let him have it square in the puss with dessert, a freshly iced cake.

LOS ANGELES BAND BRIEFS

Los Angeles—The Trocadero smuggled Matty Malneck and his band into town for their July 10 opening there. . . . But if the Trocadero's publicity department is a marvel of discretion we'd say the Mocambo would be a good training spot for F.B.I. candidates. A 'phone call to the Mocambo to inquire

the identity of the current musical attraction draws the answer (in a voice that carries a threat of immediate violence): "Who wants to know?" Well, you can't blame the fellow. After all, only idle curiosity would prompt anyone to care what goes on at the Mocambo. What difference does it make? Certainly none to this reporter.

However, as far as we have been able to determine Phil Ohman did return there with his band on July 9, and Phil Moore, the arranger (currently doing originals for Bob Crosby) told us he was arranging special numbers for Lena Horne to sing at the Mocambo and that he also directed Ohman's band from the piano during her presentations there. Now, if the Mocambo wants to sue us for revealing this information our address is 648 N. Rampart Blvd., Los Angeles. Any publicity the Mocambo gains from this announcement is purely accidental and regrettable as far as this column is concerned.

Bands About Town

The afternoon dancing experiment at the new Hollywood Casino is slow in catching on, although the luncheon business has been fair. Off went the head of Red Stanley, whose six-piece combo started the afternoon dance sessions at 12:30. Due to take over the spot July 16 was Dick Peterson with a six-piece outfit, personnel of which lines up to the last man and the girl singer (Pat McKay) exactly like Don Roland's "Tune-smiths" (minus Don Roland), the unit that left the Palladium's alternate band spot recently. Roland, in the meantime, is organizing a new combo. (Now, what do you know for that?)

Jan Savitt had 11 new men in his line-up when he opened the Hollywood Casino, including the new string quartet. The band is clicking big here and was spotted on the Mutual Network's most important sustainer from here, "Tune-Up Time," for the broadcasts of July 22 and 29, filling in for the Dave Rose KHJ house combo while Rose was on his vacation. Subbing for Dave Rose is something!

Del Courtney and band, recently at the Palace in San Francisco, passed through town middle of July, pausing long enough to do a short at Universal. They were heading for the Baker in Dallas

and will winter at the Stevens Hotel in Chicago. . . . Sonny Dunham headed east via the one-nighter route, leaving here July 11, taking with him a new road manager, Jerry Lester. . . .

Notings Today

Barney Bigard, the ex-Ellingtonian, is getting his kicks working out with the Spirits of Rhythm at the Trouville, but he admits it will take him a while to get used to the free and easy jam-session style after all those years with the "tight" Ellington band. For one thing Barney plays in all keys and the Spirits work best in about three conventional "faking" keys. On the other hand Barney isn't up on the current list of pop tunes that make up a faking band's repertoire. It will be better when Barney breaks in his own band here, which he will do when Lee & Lester Young head for New York in August.

Judy Wright ("and Her Three Panches") took over the music spot at the Chapman Park's Zephyr Room. . . . Russ Plummer, former saxman and band-leader, back in town for a vacation, revealed that for the past year he has been an announcer at San Diego's NBC affiliate, KFSD.

Charlie Adams, formerly manager of Jan Garber and recently occupied as manager of the new publishing firm of World Melodies and of the Jack McLean band of San Diego, had to drop his business affairs suddenly for the well known reason—Uncle Sam said "Let's go, Charlie." Al Salomon, formerly with Marks here, took over the World Melodies office. . . . Kay Kyser's Krew due for a return to Hollywood and more picture work with their broadcast of July 29. . . . Paul Whiteman and his troupe pulled out for the East July 11. They will return to Hollywood in the early fall when the Swan soap air series with Burns & Allen returns to the air.

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Merry Macs Nix Broadway For Radio

Los Angeles—Signing of the Merry Macs for a regular spot on the Kraft Products (cheese) summer air series, on which Bob Crosby is subbing for Brother Bing as m.c., forced the Macs to cancel a five-weeks' booking at the Paramount theatre in New York.

Macs were to open at the Manhattan theatre Aug. 4. Their five-week ticket there was the longest advance booking ever offered.

Goodman Grads Join Dunham

Los Angeles—Ralph Collier, who of late has been beating 'em out for Benny Goodman, took over the hide hammering duties in the Sonny Dunham band here. "Musky" Ruffo, another ex-Goodmanite, joined the Dunham sax section, replacing Guy Reynolds, who joined Uncle Sam's forces.

New York—Marcia Neil, formerly one of the Ray Block Swing Fourteen, moves up to solo position on the Johnny Presents programs on Tuesday evenings. Mrs. Al Rinker, songstress-wife of the producer, takes her place.

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Is Record Public Hit-Fickle?

Winter Releases Cut in Advance; Will They Sell?

By Mike Levin

Well, for today at least the man Petrillo has his way. We don't get any more new recordings cut—but they will be released, which is going to settle once and for all something Tin Pan Alley has been battling about for years. Can you, given a well-written tune by a known author, published and pushed by a large music firm, and given recording and air plugs by good bands, make a hit out of a tune?

The answer had better be "yes," because both the record companies and the publishers are counting on licking the present muddle in this fashion: Each of the top bands has recorded from ten to thirty sides of tunes which will be released from now through the winter. The disc companies and the music publishers are betting that, given these tunes and proper plugging, they can make hits out of them almost willy-nilly as far as the public is concerned.

Eli Oberstein, canny record head of Classical, scoffs at this. Oberstein points out that no one picked *One Dozen Roses* or *Jersey Bounce* as a hit, they just grew, like Topsy. He feels it a waste of time to try to force-feed the public with tunes and claims that what they want they'll take. Nobody is going to tell them what to like and what not to like. He feels that the industry is taking a big chance by loading up in this way; claims his company is going to issue some pop tunes, but will issue standards too and wait to see what happens.

Certainly ought to be interesting to see what does happen. It should be an indication of just how much good real plugging can do a song.

Top Drawer Discs

Hot Jazz: Nothing happened.
Swing: Hal McIntyre's *Play No. 49* (Victor)
Dance: Glenn Miller's *The Humming Bird* (Victor)
Vocal: Merry Mac's *Put on Your Old Grey Bonnet* (Decca)
Novelty: Charles Magnante's *Bolero* (Decca)

man Danny Hurd comes on with some good right hand flutters a la Duke. Reverse has a Jerry Stuart vocal with a lead solo by Mac. Seems to me that they are overdoing the use of the particular brass muted sound they have for ballads—gets a little wearing.

Muggsy Spanier

Two O'Clock Jump and The Wreck of the Old '97 (Decca Blue)

I still claim it's incongruous to hear Muggsy on what has come to be the theme song of the powerhouse bands. But then he claims he doesn't play two-beat style, either. Strictly Stacy-like piano leads into a Muggsy muted chorus that sounds alone and forlorn with the four beat sax riff figure in back of it. Last chorus kicks well especially in the brass. Rhythm doesn't quite come up to the "power" demands made on it. This one still belongs to James, Basie, and Goodman. Twist-over is a Casey Jones specialty with Ford Leary, vocal, and Muggsy getting in a fine 32 bars worth.

Harry James

Headin' for Hallelujah and Maybe (Elite)
Another of the re-issued James sides, this one was made when they were on a hard driving kick. Complete with yells, screams, what have you, Mickey Scrima's drumming makes this one really rock. Nothing much on it but the power developed. Turn-over goes for a Lunceford beat, and achieves it to quite a degree. One of the best sides of this sort the James band ever cut.

Doc Wheeler

Keep Jumpin' and Who Threw the Whiskey in the Wall (Bluebird)

Pleasant jump music by the *Sorghum Switchers*, with a spot of good trombone tossed in for good measure. Reverse goes in the

Well, Fan Mah Brow, Sugah!



Chicago—Tommy Tucker here demonstrates, with the charming assistance of his featured Swanee Sweetheart, Amy Arnell, what every record collector should do with his old or worn-out discs. Scoop 'em up, whether broken or all in one piece, and turn 'em over to the American Legion post nearest you. The *Records for Our Fighting Men, Inc.*, will turn them in for cash, then buy new records and players for the men in the service.

novelty bin, but this crew seems to be able to keep swinging no matter what they're playing.

Bobby Sherwood

Elk's Parade and I Don't Know Why I Love You Like I Do (Capitol)

Dixieland brass and rhythms and reed soloists who play colored style! Isn't too important, but it certainly keeps you guessing. Alto solo sounds very much like the passages Steve Benorick, Clinton lead man, used to play. Tenor's okeh, too. Touches of *I'm Praying Humble* all the way through the arrangement by Sherwood, former Eddie Cantor band-leader and protégé of Johnny Mercer. Flip it for Sherwood's vocal, and a horn style that's an amazing mixture of Hackett attacks with James tone—believe it or not. Like to hear him more—sounds as though he plays fine when he gets going. Drummer murders rhythm in back of him, laying on the off-beats when he should be cutting them off.

Dance

Glenn Miller

At Last and Kalamazoo Serenade in Blue and That's Sabotage The Humming Bird and Yesterday's Gardenias (Bluebird)

Last is the tune which started out in *Sun Valley Serenade* and finally ends up in Miller's new picture, *Orchestra Wives*. Both it

and Kalamazoo are given typical Miller super-polished treatment. Dig the *Marseillaise* piano strain in the former. *Serenade* has two short bursts of Bobby Hackett trumpet that not only sound good, but much faster than when he last waxed. It's a shame that Miller didn't give him at least one side to himself—would have been very fine listening. Too bad Miller had to waste wax on *Sabotage*—it's a very corny tune. *Hummingbird* ought to be a hit, touches of calliope plus some pushing muted trumpet helping plenty. *Gardenias* pretty ordinary material. All in all, the six sides are well-played, but need more change of pace in arrangement to stack up well. Last, *Serenade*, and *Gardenias* sung by Ray Eberle, while *Hummingbird* and *Kalamazoo* are worked over by Benecoe and Hutton, with Marion taking *Sabotage* herself.

Benny Goodman

Idaho and Take Me (Columbia)

Good old Columbia, always three weeks too late with a record. This is the first score Donald Kirkpatrick, new BG staff arranger, did for the band. Nothing amazing happens, but it's good competent writing. Dick Haymes sings. *Take Me* is dead as a doornail.

Alvino Rey

Keep Smiling and Singing Sands of Alamosa (Victor)

First named, novelty tune, gets

New Records Hit 17,000 in Two Weeks

Los Angeles—Total sale of Capitol records, the discs put out by the new firm organized here by Buddy De Sylva, Johnny Mercer and Glenn Wallichs, hit approximately 17,000 platters during the first two weeks. They hit the shops July 1.

Mercer, Slack Lead

Top seller to date was *Strip Polka*, the novelty number, sung by its writer, Johnny Mercer, vice president of Capitol records.

A close runner-up to *Strip Polka* was *Cow Cow Boogie*, by Freddie Slack and band and featuring his vocal discovery, Ella Mae Morse. *Strip Polka* had hit around 3400 by July 15, with *Cow Cow* running only about 300 less at the same period.

Others Moving Fast

The other Capitol discs were also moving fast and were not far behind the leaders in sales to date. Running neck and neck for third place in the sales race were Dennis Day's *Doughboy Found a Rose* and Connie Haines' *He Wears a Pair of Silver Wings*, in which she is accompanied by Gordon Jenkins orchestra.

a Lunceford shout treatment from arranger Roger Segure. Alvino's guitar (single finger) needs plenty of practise—he's lost a lot of the flash that got him his rep. Bill Schallan sings the other.

Tommy Dorsey

He's My Guy and Light a Candle in the Chapel (Victor)

Thing that's most agreeable about Jo Stafford's singing is that she doesn't rely on any tricks, but just opens the mouth and sings simply and tunelessly. It's quite something these days to do just that and no more.

Jimmy Dorsey

Serenade in Blue and Kalamazoo (Decca)

Get the play on *The Man I Love* in the second chorus of *Blue*, which Bob Eberly sings. And maybe I'm hearing things, but Phil Washburn's singing on *Kalamazoo* sounds as if he'd been diggin' Helen O'Connell extra hard lately. Some Solomson trumpet worth hearing on this side.

Teddy Powell

Tapestry in Blue and Love Is a Song (Bluebird)

Peggy Mann certainly can give a lot of people singing lessons. Both sides are given a good going over. First gives Dickie Maine a chance to prove he can play like Harry James—which is a little silly, since this 'teen age youngster can play enough of his own without worrying as to what HJ is doing. Lots of Thornhill room-tone on the latter, with Fazola given a full chorus on clary.

Vocal

Johnnie Johnston

Conchita—Lopez and Windmill Under the Stars (Capitol)

This is Paramount's new singing star, with his first role in *Priorities on Parade*. Paramount and *Priorities* think highly of Down Beat. Let it never be said that we didn't return the favor. Johnston has a pleasant voice, and is capably backed on these records, which sound as though they were (Modulate to Page 9)

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Record Reviews

(Jumped from Page 8)

arranged by Gordon Jenkins. Weddy sharp guitar solo on the first side which is either Van Eps or a pupil of his. *Windmill* is the new Mercer-Kern tune.

Dinah Shore

Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues and Be Careful, It's My Heart (Bluebird)

This is the tune written for Dinah by a couple of NBC page boys. The recording makes it clear that Gordon Jenkins knows how to arrange and conduct for singers as few men in the east do. Dinah sings as Dinah is supposed to sing—very pleasantly. And if there are any more trumpet men around like the guy on this date, please send him back to the studios in the midwest and east—we need 'em.

Merry Macs

Put On Your Old Grey Bonnet and Rollee Rolling Along (Decca)

I'm ashamed to review this one. Last time I wrote up a Macs date, I made a mistake about the supporting band. I got a letter from the correct leader who is training for the aviation corps in Arizona, telling me that since this was his last date, would I please make the correction and mention him. I wrote and told him I would—and now I've forgotten his name. At any rate, the backing on these discs is good, as is the singing. Next issue if he'll drop me a note, I'll sneak the name in for posterity. Nice guitar on the *Bonnet* side, before an unusual half time vocal shot. Second is one of these chins-up-old-sport things about the auto deal.

The Marshalls

The Hummingbird and I've Got a Gal in Kalamazoo (Hit)

First discing for this NBC singing group. *Hummingbird* is a natural hit, commercial as they come, written by the author of the *Woodpecker Song*. Gals and boys sing in tune with good ideas—half the battle for a vocal group.

Bing Crosby

The Bombardier Song and My Great, Great Grandfather (Decca)

Written by Rodgers and Hart, and dedicated to the Bombardiers of the US air corps, this is gone over by Bing, the Music Mads, and John Scott Trotter's orchestra. It's a good tune for a bunch of guys to sing, but won't ever be a national hit. Latter is a murderous tune to do fluently, but Bing slithers around the awkward spots with the greatest of ease—he certainly is a consummate technician in addition to being a great showman.

Skeets Tolbert with Jean Eldridge

What's the Matter Now and That's That Messy Boogie (Decca Blue)

Jean Eldridge does a top-notch job on an easy, unassuming tune. The other side you've heard a few hundred times before.

Connie Haines with Gordon Jenkins Orchestra

He Wears a Pair of Silver Wings and I'm Always Chasing Rainbows

Not as good as the Tilton side, it's amicably done, with Jenkins indulging in more of his single-fingered lead work on the piano. Latter side is done with a piano with tacks stuck in the felt to make it sound like a harpsichord, followed by straight pianoings with fiddle obligato. Effective and commercial.

Hoagie Carmichael

Stardust, Judy, Old Man Harlem, and other tunes of his (Decca)

Nothing special to commend here except that it's interesting to hear Hoagie do his own tunes—also it gives us another shot at *Judy*, a beautiful tune that is done too seldom.

Cab Calloway

I'll Be Around and Virginia, Georgia and Caroline (Columbia)

This song is not suited for Cab's voice—it's one of Alec Wilder's lyric ballads—though the Caballiers back him well. What burns me is that lying in Columbia files is a beautiful version of this tune

with Mildred Bailey singing, backed by Red Norvo's big band. Some nice Teddy McRae tenor here. Reverse is one of Cab's hep tunes. Balance on this side is nothing to write home about.

Bing Crosby

Walkin' the Floor with You and When My Dream Boat Comes Home (Decca)

Crosby bings a couple of cowboy songs backed by brother Bob and his riff-tiffy seven. Latter has some fine Yank Lawson trumpet on it.

Muggsy Spanier

More Than You Know and American Patrol (Decca Blue)

This was Dottie Reid's first record date, and she fared badly because Muggsy played *Know* at a rotten tempo for singing, while the arrangement is a tough one to buck. Her voice quality is good, and I hope she gets another shot at recording. Sounds as though she'd be good. *Patrol* has a lot of drive and some Eddie Miller-like tenor spots, but Decca has given it such an awful surface it's hard to tell what's going on.

The Four King Sisters

My Devotion and Conchita, Marcheta, Lolita, Pepita, Rosita, Juanita Lopez (Bluebird)

Another version of the Hillman-Napton tune. Nicely done. *Juanita*, *Cochita*, and what have you is a novelty tune from the Paramount pie, *Priorities On Parade*. It is an admirable tune from a sterling picture. By all means do not miss the picture—or the tune for that matter.

Tony Pastor

Ain't Misbehavin' and Brother Bill (Bluebird)

Tony's vocal is backed by a monotonous riff that neglects to notice the changes in the tune. This is not one of Tony's efforts that we can recommend. *Brother Bill* hasn't anything against it, it just isn't as good as the Spivak version of the same tune.

Ella Fitzgerald

I Can't Believe That You're in Love with Me and Can't Help Lovin' That Man (Decca)

Done with the big band, these are two more of Ella's new smooth-styled singing. It's good, better than a lot she's done lately; and the background on *Man* is as pretty as anything she's ever had. But the driving power that made Ella a great singer seems to have trickled away.

Hildegard

Songs from By Jupiter (Decca)

This is one of the weakest scores Rodgers and Hart have done for many years—and Hildegard doesn't help it any. She's strictly a hotel room gal—loses her touch on that cold, cold wax.

Dennis Day

Johnny Doughboy Found a Rose and Phil the Fluter's Ball (Capitol)

Recording companies gotta live too. This is one of the ways they do it.

Novelty

Mitchell Ayres

The Wolf Song and Don't Forget to Say No, Baby (Bluebird)

Meredith Blake and Johnny Bond give this the sort of going over you'd expect from the title. Band has much more life and better section work than it did a few months ago. Second platter-face has a real twist—directs the draftee to watch the dames and remain faithful to the gal back home.

Spike Jones

Come Josephine in My Flying Machine and Siam (Bluebird)

More clever stuff by this West Coast studio bunch. *Woogie a la 1917*, and then a clip tempo treatment for the modern wench. Listen to the last chorus for clean ensemble tonguing. *Siam* rips off at a right smart tempo, yessy.

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Hawk Setting Disc Date

Cleveland—Coleman "Bean" Hawkins of tenor fame is back in Chicago arranging record dates, after a blazing run with a small band at Mason's Farm in Cleveland, where he featured the spine-tingling blues-shouting of Joe Williams. The band will rejoin him later.

Maurice Rocco, whose left hand is the admiration of all local boogie lovers, is holding forth at Lindsay's, repeating for anyone who cares to listen the song *Nice Work If You Can Get It*, which he will wax soon.

Reams of well-deserved publicity have already been written concerning pianist Lanny Scott, buried away in Jimmy's Penthouse, yet this musical great stays on in small joints, accepting the plaudits of true jazz lovers, many of whom sit up night after night with him just for kicks.

—Gene Cooper

Jest right for prancing—and don't kid yourself, they'll sell plenty of these.

Charles Magnante

Bolero (1 and 2) (Decca)

It's been recorded every other way, so why not on accordion? Magnante plays it much more slowly than the usual instrumental trying to impress his audience, the result being that it's much more effective and cleanly played in the long run.

Fred Waring

Brasil and Anitra's Dance (Decca)

Waring ought to be ashamed of himself. He has good musicians, can afford good arrangements—and neither show up on these discs. They are 1932 vintage as far as style goes, and are without one really interesting spot.

Charles Kama and the Moana Hawaiians

Hawaiian Hotel March and My Hopi Hula Girl (Bluebird)

I thought these bands were restricted to twanging at dinner. But no—here comes a real, ricky march. Oh boy—in fact, oh joy.

Xavier Cugat

Spanish Dance and Noca De Luna (Columbia)

This is Cugat on a Whiteman kick—nice and grandiose—phooey.

Guy Lombardo

Idaho and Jingle Jangle Jingle (Decca)

Believe it or not, there's a feeble attempt at a hot solo on *Idaho*. There's a trombone solo which continues in back of Rose Marie's Lombardo's debut vocal—it's precious, and ricky, but the guy has definitely heard Miff Mole and remembered some of it. Coming out of Lombardo, it's something to gawk at.

Cliff Nazarro

You Go Your Way and I'll Go Crazy and News of the World (Bluebird)

Doubletalk, Jack, large, lush hunks of it. First side starts out as a regular ballad, and then he talks a verse of it, with the durned results. *News* is a lovely take-off on HV Kaltenborn, with some of the fastest jive that ever flew by.

Freddy Martin

Tschaikowsky Nutcracker Suite in Dancetime (Victor)

Actually there isn't much difference between the way Martin plays these, and the way they are originally scored. Most of them were in tempos easily adapted to dancetime. If you like 'em that way, that's your business, brother!

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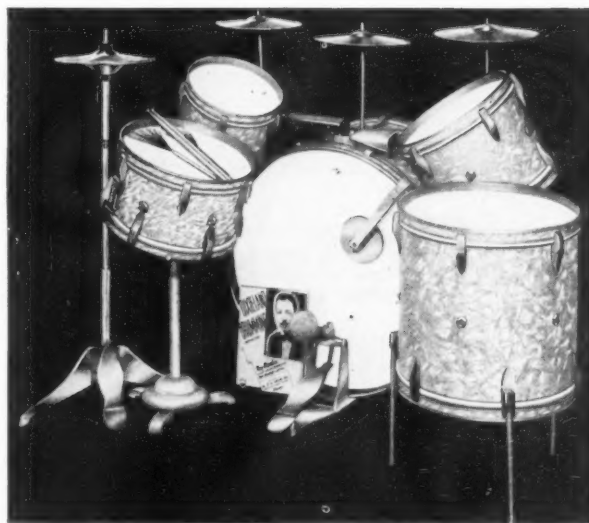
Song	Artist	Label
1—Jingle, Jangle, Jingle . . .	Kay Kyser . . .	Columbia
2—Don't Sit Under the Apple Tree . . .	Glenn Miller . . .	Bluebird
3—Who Wouldn't Love You . . .	Kay Kyser . . .	Columbia
4—One Dozen Roses . . .	Harry James . . .	Columbia
5—Three Little Sisters . . .	Vaughn Monroe . . .	Bluebird
6—Sleepy Lagoon . . .	Harry James . . .	Columbia
7—Tangerine . . .	Jimmy Dorsey . . .	Decca
8—Johnny Doughboy Found a Rose in Ireland . . .	Tommy Tucker . . .	Okeh
9—Jersey Bounce . . .	Benny Goodman . . .	Okeh
10—He Wears a Pair of Silver Wings . . .	Abe Lyman . . .	Bluebird

COMING UP

Other favorites include:

Sweet Eloise . . .	Glenn Miller . . .	Bluebird
By the Light of the Silvery Moon	Ray Noble . . .	Columbia
I Wonder When My Baby's Coming Home . . .	Sammy Kaye . . .	Victor
Don't Tell a Lie About Me, Dear Idaho . . .	Horace Heidt . . .	Columbia
	Guy Lombardo . . .	Decca

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Just Like Jack the Bear

By Mike Levin

In the past two weeks, James Petrillo, head of the AFM, has

1. Stopped all recording and transcribing.
2. Yanked the bands off one network.
3. Stopped broadcasting by a bunch of school musicians at Interlochen.

A lot of editorial writers around the country see all this as the first stages of a mighty battle between the AFM and the radio interests. Many of them have said this, and gone on to say that they thought the union's fracas with NBC over KSTP's policy of hiring, was deliberately picked as the first gauntlet of the campaign.

We wish it were that simple.

No, the recent actions of the AFM prexy strike us as being far more serious than that—serious in so far as it concerns the men he claims to be protecting, the members of the AFM. Frankly, we can't be too worried about the networks. Through the years, they've shown an astonishingly healthy ability to take care of themselves. And if Petrillo gets too eggy, the government will protect the public by means of Thurman Arnold or the FCC.

But the poor patsys in all of this, the suckers that can't talk back, or effect decisions in any way are the members of the AFM, who pay their \$15 to \$25 a year, and should for that, have the right to make themselves heard.

AFM Members Themselves Are Patsys

Some of them do. The older men, the members of the brass bands, the old theatrical bandsters, who lost their jobs in the general strike of '34, another campaign to put more men back to work, feel that recording is bad—that it takes much work in local night clubs and bars away from them. They further feel that traveling bands as a whole are bad. That not only do they do most of the recording, but take up all the good local work in each territory, leaving only a few low-paid steadies for the local's members.

Dance band men, who make up a large segment of the union, either are in this anti-traveling category, or are traveling men themselves. If the latter, they never get around to the local because they aren't in town. If they do work in town, and have hopes of some day having a big band themselves, they aren't too active at the local office, because playing gin rummy with the prexy at 11 in the morning is a little wearing if you've worked till 3 a.m. the night before.

In other words, the AFM has two groups in it today. One, an older group, who bitterly resent the young dance bands and all they stand for, claiming that they are ruining their jobs; and the dance bands themselves, traveling or otherwise, who feel that if a musician can't get work on his own merits, he shouldn't be able to get it by shooting craps three times a week with the delegate.

Petrillo's recent actions, both at the convention and in the last two weeks, are nothing more than a reflection of this fight in the union itself. They have nothing to do with radio, other than in the way a dog chases every passing cat, but reserves his real barks for the pooch next door who is after that bone he buried under the fence the day before.

The delegates to the convention are largely the theater-brass band group of men who hate traveling bands, young bands, new bands—in short, anything which menaces their hold on fairly easy jobs, paying moderate dough a week, and which don't demand the tremendous training that the average dance band man today must have to get ahead.

Petrillo, as president, has to placate this group. Wherefore the raising of the theatrical standby scale, the new and hampering traveling legislation, and the ukase on recording.

White and Colored Locals Tiff in D. C.

New York—Washington got itself into a little union tiff last week, with local 161 jacking up the scale at the Walkathon, dance spot there. The spot retaliated by getting in touch with the colored local, and hiring a sepiu band, paying them the new and higher figure.

Local 161 is screaming bloody murder, and has protested to the national AFM office, claiming un-



fair competition. Guess it never occurred to them to wipe out the trouble by absorbing the colored local.

Petrillo is no fool—he knows that by taking the jukebox out of a tavern, he isn't going to be able to put four of his supporters in at scale—he knows perfectly well that the spots, with very few exceptions, won't be able to afford it. But at least he will have given the boys gathered around the card tables in the morning something to chortle about. They may find it tough to get jobs, but by gad they fixed those traveling bands, they did, they did. Guess these young upstarts will have to sit back and learn the music game the way we did—and not be so hasty to cut us out of our jobs.

Maybe you agree with this psychology, but we think it is the most vicious kind of reactionary labor unionism, the sort which not only eventually ruins a union, but prevents any new blood from growing up in a profession. Or perhaps, is that what this group which are in back of the prexy wants? A continuous monopoly on the music business till they die?

Certainly large numbers of men are out of work in music. But legislating against the juke box is like having a taxi-

Can't Legislate Juke Boxes Out Of Existence

company pass legislation to keep people from walking, or having the telephone company try to abolish the post offices. Juke boxes, traveling bands, and what they imply have proved their worth—the public wants them and should get them.

And quite frankly, they are responsible for a higher level of musicianship than was ever to be found in the old days of the supreme authority of the local and its officers.

Granted that there is a problem here—and that something must be done for the unemployed members. But that something doesn't include killing an industry and hampering the efforts of a large group of men to make a living on recordings. It still would seem to us that it would be better for Petrillo to try and reach agreements such as has been done with Muzak in several cities, as to what shall and what shall not constitute a spot big enough to afford a band. And then bend his efforts to trying to find new sources of employment for his members—without killing off those that already exist for one or another segment of the AFM membership.

If Mr. Petrillo is so sincere about securing employment for his members, how is it that he hasn't been down to Washington screaming for aid to his traveling bands when their buses were taken away? And how is it that he has made no effort to aid the colored bands in their fight to get decent transportation? And how is it that, when the national by-laws say there shall be no discrimination against any member of the AFM for race or color, that there are Jim Crow locals all over the country, who are locked out of the decent territories in their towns by "forbidden territory" designations of the national office?

One commentator remarked that Mr. Petrillo seems to have a strange fondness for dining on his nose. We think it's more serious than that. We think that he is dining on one half of the AFM's membership for the benefit of the other half. We believe that he thinks he is aiding the union. We know that he is hurting it, by reactionary economics, and bad labor employment theory. No union in the history of labor has succeeded in beating technology. Those which have rather submitted to the dictates of progress and tried to find methods of utilizing it, rather than futilely battering their heads against the bricks of change, have lasted. Those which won't, don't.

By all means, place a royalty charge on records and turn it over to the AFM as a whole. By all means, place a moderate "service charge" on each juke box—and then try to work out new and better sources of employment.

All of this can only happen if Mr. Petrillo listens to reason—which he won't. He is a little too determined for much rational swaying.

But if the dance men will climb out of their customary lethargy—if they will give a little more time to their union, and its elections—if they will, even when on the road, try to keep an eye on what's going on at home, then they won't take it where it hurts when the chips are down. We feel that the dance men have only themselves to blame for the mess that the union is in—if they had stood up for their interests, this couldn't have happened.

And just incidentally, Mr. Petrillo stated that amateur musicians cannot be tolerated as competition by professionals. The school band that he kicked off the air the other day was replaced by a staff band—which gets paid whether it works or not. . . . In other words, where was all this work that Petrillo was creating by keeping these kids off the air? And note that one staff band replaced the remotes he pulled off NBC! And who noticed the juke box in the musicians' club of Local 11 in Louisville all the time the head of that local was fuming and fussing about the prevalence of canned music? Glass houses?

Rice Will Be Burned

Simcoe, Ontario

To the Editors:

Such a nice, pleasant little guy is this Edmund Rice. His letter in a recent *Down Beat* touched me deeply. Brother Edmund says that your magazine reeks with commercialism. I'll bet two to one that he never misses an issue.

Nobody denies that Louie, Bix and Benny are immortal, but does this mean that Harry James, Charlie Spivak and others like that are from hunger? I'm sure that a mechanical diagnosis would prove that patient Rice is suffering from a lead ear (tin is rationed). In fact, anyone classing Clarence Hutchenrider and Ted Lewis together must have been reared on a slide whistle.

Don't worry, though, Ed, ol' pal. Jazz is not going to be stifled by foul commercialism. I understand Joe Blow is forming a jazzmatazz group to end all such. It consists of eight tenor banjos, four slide whistles, two kazoos, and a bass comb. Mr. Blow is going to add a washboard as soon as bookings pick up. And just wait till he hits Palo Alto. He'll blow the town right back to Charlie Flak as is it L. Watters.

HARRY BRUNT

James in Jazz Attic

Bronx, New York

To the Editors:

What the heck is wrong with you guys? Every time I open an issue of the *Beat* this is what I see: "The great Bix was on Knieh No. 4763. Mamie Smith didn't do the yawling on Dabo 127." These so called immortals aren't bad and they'll probably live on no matter what I say, but, get hep. You guys who sit in a corner all day long and drool over Teach and King Oliver biscuits are making a big mistake. It doesn't do a guy any good to be praised when he's six feet under. Furthermore, there are boys around today who can play these old timers all around the place. Foxy Bix, I'll take James. Hide Teach, I'll take Goodman. Do these real cats have to hide in the attic because they're still alive? Wake up and dig the modern stuff. It's really something.

HOWARD BAGLEY

Record Fan Blues

Mt. Vernon, Mo.

To the Editors:

Just where would the majority of today's name bands be if it weren't for records? Certainly the bands make the records, but the records make the bands too. Where would many of the name bands be without the juke box on the corner in a small town where everyone gathers to hear the latest records?

After all, the musicians get paid for making records so where's the kick? I can see only one reason for stopping the making of records and that is if the materials used are needed for defense. If they are, then stop recording for the duration. If they're not, what's everyone kicking about? The musicians are getting paid and should be darn glad that the people want to buy their records. Keep 'em Recording.

MARY JANE BROWN

Berigan Tribute

Aurora, Ill.

To the Editors:

Just a line to let you know that I thought your tribute to the late Bunny Berigan was simply fine. I never had the privilege of hearing Bunny in person and now all I have is the pleasure of his fine playing on records. Can't you do something to get Victor to issue an album of those six Beiderbecke (Modulate to Page 11)

Chords and Discords

(Jumped from Page 10)

tunes you had listed? I have never had the pleasure of hearing them and am looking forward to the day that I may.

PAUL HARVY

An Easier Road Now

Toronto, Ontario

To the Editors:

When I heard that Bunny Berigan had hit the road for good, I was really let down as I know thousands of the jazz loving public were. In my humble opinion, Bunny was one of the greatest of all jazzmen. Bunny had few good breaks along a bitterly tough road. He symbolized a type of musician that I admire most. He was a man who never stopped playing jazz even though his public had apparently stopped listening.

JAMES S. BAWY

Mourns Bunny Too

Chicago, Ill.

To the Editors:

I am one of the many thousands who now mourns the death of Bunny Berigan. I am a seventeen year old trumpet player who would like to know what happened to his trumpet and if it would be possible to get it. I would consider it a great honor to play his horn if I could buy it. I also want to know where I can buy or send for the biggest picture of Bunny. Thank you very much.

JOHN DANIELS

Richards is Solid

Portland, Oregon

To the Editors:

Why don't you give Johnny Richards and his solid powerhouse a break? You know, he's really one of the greats in swing music. Give him a break and let us hear about him and his fine orchestra.

Johnny himself is a real man on that tenor horn. He has some fine soloists and some real material in those books. Dig his *Glencoe*, *Cherokee*, *Anvil Chorus*, *Allergy to Corn* and *Chant of the Jungle*.

Johnny's saxes are marvelous and they carry their share of the

Noble Chirp



Chick above is Elaine Castle who recently joined Clint Noble and his orchestra at Puritas Springs Park Ballrooms in Cleveland. Previous to her work with Clint she was on a night club kick in the midwest.

load along with a brass section that is out of this world. The rhythm fills the bill very capably. This outfit kicks like mad on everything they play and, another thing, their style is all their own. No copying. Well, I can't miss the *Beat* and Johnny Richards never misses. Watch for him.

FRANCIS CULLINAN

Well, Dig Chop

New York City

To the Editors:

You tin ears can go back to cold storage and scramble your eggs there. When the joint is jumping and the band's in the groove, I don't want you around. I'm a jitterbug that's hip to the jive and I've got my boots on and they're laced up high. Give me BG, Shaw, James and my boy Spivak. You can have your corn and spinach but, man, I want my jam.

GEORGE (COMMERCE) LO FURNO

Sally in Michigan

Jackson, Mich.—Sally Sears, Boston debby singer, opens this week at the Roselawn Inn here.

No Jazz, Spinner Switches Stations

San Francisco—Hal McIntyre is probably San Francisco's most popular radio announcer and he got that way by being a hep character. For many months he had been spinning the platters on the "1260 Club," a three-hour show.

However, the ownership of KYA, home of the "1260 Club," has changed hands and the new bosses don't like jazz. Hal was faced with the prospect of going on a long-hair kick. He didn't like the idea, and switched over to KSFO.

Thieves Grab Clarys

New York—Several band leaders have reported a wave of clarinet thefts here lately. The trick is for the thieves to dance by the orchestra stand, crowd the leader, then grab the instrument and disappear into the crowded dance floor. Dick Stabile, Charlie Spivak, and Buddy Clark have been among the victims.

JD's Boys Get Hot

New York—Jimmy Dorsey's stage show at the Capitol in Washington last week was held up for half an hour while the band made a complete change of uniform and took a short rest. They had played an hour's concert for 6,000 soldiers at Fort Belvoir—while the mercury shimmered at 107 degrees.

RAGTIME MARCHES ON

NEW NUMBERS

CROSBY—Son, born to Mrs. Bob Crosby, Mrs. Crosby a former Chicago Society girl. Father the bandleader.

SCHWARTZ—A son born last week at the Sid Schwartzes. He's with the Teddy Powell band and she's the daughter of famed Annette Kellerman, bathing beauty of some years past.

BOSWELL—A daughter to the Gordon Boswells last month. Pop plays trumpet with Jerry Wald.

ROSS—A boy to the Charley Rosses three weeks ago. Poppa Ross is with Paramount Music.

TUCCIS—A daughter to the William Tuccis last month in Philadelphia. Mother is band vocalist Eddie Lang.

SNYDER—A daughter last month to the Tony Snyders. Hubby smacks vibes and drums for Merle Pitt's house band at WNEW.

YOUNGLINGS—A son last month to the George Younglings. George is Faye Parker, singer and arranger with KDKA staff band.

LUCIOTTI—A daughter. Father is a Philadelphia bass player. Mother is the former singer, Lee Gary.

KNITTLE—A son born July 9 in Houston, Texas to the William J. Knittle, tram man with Woody Wilson. Baby named Raymond George. Mother is former Lohlee Duggins, dancer.

STINSON—A daughter July 1 in Kansas City to the Roland Stinsons. Poppa is sax man in Herb Six Orch at Tower Theatre.

RILEY—A daughter June 28 in Pittsburgh. Father, Luke Riley, plays with Casino Theatre pit band.

VALINOTE—A son to Mr. and Mrs. Arthur Valinote in Pittsburgh. Father plays bass with Leo Zollo at the Benjamin Franklin Hotel.

SCHNEIDER—A son to the Elmer Schneiders on July 8 in Chicago. Father plays trom with Will Osborne.

TIED NOTES

ADAMS-GUNDERSON—Charles Adams, manager of World Melodies music publishers and manager of Jack McLean's Orchestra, and Pat Gunderson, nonpro, in Hollywood, July 12.

WILLIAMS-TROUP—Gene Williams, WSPF musical director, and Jean Troup, nonpro, in Toledo.

SAXON-BAILEY—Don Saxon and June Bailey early last month. Both are former Ben Bernie vocalists. Saxon is now on WHN.

HOLLYWOOD-ENGELS—Danny Hollywood, booking agent, and Betty Engels, singer with the McFarland Twins' Orchestra in New York, June 30.

SEEGAR-MERRILL—Joan Merrill, pianist, married two weeks ago to Ensign Tex Seegar in the East.

SHEDIVY-WILLIS—Godfrey Shedivy to Ruth Willis, both of Vic Frayne band, last month in New Jersey.

FINAL BAR

DORSEY—Thomas F. Dorsey Sr., 70, former bandleader and father of leaders Tommy and Jimmy Dorsey, died July 12 in Friends Hospital, Philadelphia.

BERGERE—Mrs. Fern Berge, wife of orchestra leader Maximilian Berge, July 8 in New York.

ADLER—Alfred Adler, 64, former New York pianist, died in Miami, Florida, June 29. Worked at Healy's, 66 St. & Broadway years ago.

REYNOLDS—Ellis Reynolds, pianist and composer of the famous jazz classic tune, *Confession*, died in Philadelphia last month.

PANTONE—Mike Pantone, 42, famous Albany banjoist, died there last month.

TEWHILL—Edward Tewhill, 55, bandleader of Easthampton, Mass., died there last month.

LOMAX—Harrison Lomax, 22, died last month in Bryn Mawr (Pa.).

ELLIS—Robert R. Ellis, Madison, Wis., orchestra leader and member of local 606, died July 12 at Janesville, Wisconsin.

LIAZZA—Francesco Liazza, manager of the San Carlo Opera Company Orchestra died June 30 in Long Island City, New York.

COFFEY—Valbert P. Coffey, composer, musician and director, killed in automobile accident at Brighton, Michigan. Played with Philadelphia and Cincinnati Symphonies.

WERTHMANN—Charles Werthmann, 32, New England Hill, Pa., musician, died July 4.

MONACO—Dennis Monaco, brother of Jimmy, well known song writer, late last month.

Ex-bathing Suit Model Takes Over Baton

Irene Janis, Vocalist,
Now Leads Former
Eddy Rogers Band

St. Paul, Minn.—When the boys in Eddy Rogers' orchestra say "what's cookin'" to the boss, as of this writing, they had better also tip their hats, for with the drafting of Eddy Rogers, the baton and the long lash of the boss were passed with all due respect and confidence to vocalist Irene Janis. Yep, Irene is the boss for the duration and will handle all down beats as well as vocal honors in the newly titled Irene Janis and her Musical Minute Men.

Irene comes on terrifically from all angles according to Eddy who said, in leaving the baton to her, "Irene won't only sing. Man, she has more business sense than I ever had. And that she's a showman can be seen by the way the boys at Fort Douglas darn near tore up the place every time we played there and Irene sang for the boys. Why, they even made her an honorary master sergeant the last time we were there."

Of course some of the furniture breakage might be chalked up to the fact that Miss Janis was nationally famous as "the girl in the Jantzen bathing suit" a very few years back.

The band is a sweet style crew using four saxes, three brass and three rhythm. Irene has been with the band for the past four years now and really knows the jive. Newly adopted band theme is Irene.

Steele Into Stork, May Make Picture

New York—Ted Steele, former NBC page boy, who within the space of a few short years has become a top radio singer-instrumentalist, went into the Stork Club, East side swankery here, with a seven piece band.

Reliable sources report Steele signed to make a Warner Brothers' pic here in the east as a singing lead in a feature-length story.



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Yeah, But Who'll Follow the Music?



Getting drafted? Well, here's how to keep the band popular while you're khaki'd. Put a chick like this in front of the band and your troubles are over. That's exactly what happened in this instance. Boss got drafted so now the band is under her baton. Her name is Irene Janis and she sings torch songs when she's not waving at the boys.

Band Blitzed in Nazi Air Raid

More than once the *Beat* has carried stories of bands burned out in ballroom fires, but this is an all time first for a band's being bombed out of its location. Billy Cotton, famous English orchestra, was blitzed in a coast town in England and as a result of the German raid, suffered a complete loss of instruments and library, although none of the men in the band were injured.

The band was unable to fulfill its contract dates and fill in bands were hastily spotted into their locations, one of which was a BBC broadcast of the band as the Band of the Week. The loss of instruments and uniforms was especially serious in England, where instruments are now practically extinct and where clothing is severely rationed. The band has now recovered enough to play commitments, although bassist Joe White is still digging plaster out of his ears. He was dug out of the wreckage uninjured. The news reached this country through *Melody Maker*, counterpart of *Down Beat* in England.

Etta Moten Gets Anne Brown Role

New York—Once more the Kansas City Motens are making their mark in music here. But this time, it's a gal, Etta Moten. She's taken Anne Brown's lead role in the Gershwin operetta, *Porgy and Bess*. Angle to the switch is that she was originally slated for the role, but when tryouts came her voice wasn't quite high enough for the part. Now with Hollywood and South American training back of her, she thinks she can really knock the role for a loop.

Network Plans to Soothe Nerves

New York—CBS is off on an anti-war nerves slant, and has given violinist Emery Deutsch sixteen shots a week with which to do something about it. Deutsch is lining up a program using reeds, strings, and harp, feeling that trumpets, trams, and drums ain't nowhere when it comes to soothing nerves bludgeoned all day long by war news and commentators.

What we want to know is when somebody will line up a soothing program for the "one minute commercial" boys complete with jingles and bear-greased announcer. One minute of dead air on the hour and half-hour would strike us just fine.

Bon Bon Heads Philly Air Show

Philadelphia—WCAU broke all precedence here last month in putting on the first all colored show ever produced in Philly. Headed by scat singer Bon Bon, ex of the Jan Savitt crew, who emceed the program, the variety musicale really hit the high spots.

The Swanee Singers polished off a set of spirituals along Ink Spot style and were followed by Romaine Brown, sepi pianist, who has worked along with Father Hines on jobs. Although Bon Bon has rather dropped from the national limelight, he hasn't lost his scat and sweet vocal style, as the show really proved.

New York—Bob Allen and his orchestra have just finished making a movie short for Columbia. The film was made at the New Pelham Heath Inn where Allen's band works.

Notes

BETWEEN THE

Notes

... BY H. E. P.

The *Beat* has been sounding off late in various of its departments as to the aged smell of most war songs. Recently the *New Yorker* magazine came up with a bit that expresses our views, even if it has NY's usual quota of lavender tossed in:

"On the general subject of defeatism, we'd like to address a curt word to Tin Pan Alley, which has been crying into its piano because it can't produce a decent, catchy song for a total war, as good a song, say, as *Over There*."

"A few days ago, through Mr. Louis Alter, a songwriter, Tin Pan Alley said, 'One of the difficulties is that in this war, we have no particular front. It is a single war, and this demands a single song. How are you going to write a single song? You can't do it just by calling it 'Everywhere.'"

"Well, what's the matter with a total song called 'Everywhere'? It seems like a very nifty little title to us—simple, euphonious, easy to rhyme; right up the Alley, in fact. Moreover, Mr. Alter, we'll even start you off:

EVERYWHERE

Oh, everywhere, we'll fight them everywhere
Over here or over there,
On the land or far at sea,
We'll fight them totally.

"Now get down and finish it. Good Lord, where would General Marshall be if he went around saying, 'You just can't wage a total war everywhere?'"

As I said above, this suffers a little from the frilled-sleeve jive that *New Yorker* dusts all its pages with. But nevertheless, they've got a good point there. If songwriters would stop writing to formula, and try writing songs that they thought were simply good songs, regardless of whether they were "commercial" or not, we might have some song-worthy tunes.

I've often wondered whether it has occurred to the Gods of Tin Pan Alley that by their constant search for the equation which will always satisfy the public that they might be severely strangling the goose. Isn't it possible, with modern music business methods, that songwriting is being reduced to rot?

Stop sputtering. Who said there weren't exceptions? It just seems to me that the music business is tending that way, and is preventing the growth of really good new talent by so doing, and that the present affair of the war songs is an example of what will happen more often from now on, till songwriting is reduced to thinking up new fourth lines for Pepsi-cola jingles.

As long as I got off on this stuff, I might as well carry it a little further. You have undoubtedly heard the national anthem and other patriotic songs performed in many weird and wondrous ways in the past year.

Frankly I think the average character who sings the national anthem is doing the Nazis a perfect service. They either succeed in being offensively drooling, or in making themselves and the song ridiculous by ponderous hamming.

The most delightful example of this cheerful vandalism can be

Shribmans Begin Buildup on Sam Donahue Band

Boston—The Sam Donahue band, which has been used as a New England house band for the past few months by the Cy Shribman, is now slated for a buildup, with Joe Shribman taking over the band's management. The former Krupa tenor ace has been working an average of 25 one nighters a month for the last year, and has had a tough time with the draft. Latest loss is Paul Petrillo, baritone man. Inducted last month, he's been replaced by Dick Richardson. First trumpet Benny West has moved to Vaughn Monroe, while Billy Marshall has moved over to Donahue, a direct switch. Personnel of the band as it now stands is:

Trumpets: Billy Marshall, Fern Caron and Pete Abramo; trombones: Kenny Meisel, Dick Lafave, and Tak Takvorian; saxes: Bill Nichols and Harry Peterson, alto; Dick Richardson, baritone; Mike Keisman and Donahue, tenors; Wayne Hardell, piano; Harold Hahn, drums; Leo Mazzucco, bass; Freddy Lane and Donna Mason, vocals.

Krupa Kills Kats At Met Museum

New York—Gene Krupa, lecturing here at the Metropolitan Museum of Art on *The Lexicon of Swing*, completely disproved the current notion that musicians can't read. Not only that but the maestro, who spoke before a Krupa fan club audience of about five hundred kids, demonstrated that it's possible for a swing musician to crawl out on a long intellectual limb without hanging himself.

Gene's thesis that the greatest percentage of modern slang can be traced back to the men who play jazz was pretty well accepted by his listeners. At any rate, no dissenting voices were heard; in fact the only voices heard were those of some attractive young ladies who kept whispering rather loudly, "Isn't he cute."

Trenton—The Curtis-Wright Air Plant near here is using music with a vengeance. It reminds its workers to buy War Bonds with various recordings of *Any Bonds Today* played nine times each 24 hours.

found in a recent series of records that Lucy Monroe did for Bluebird. I have nothing personal against Miss Monroe, except her singing. She manages to make the anthem sound like a combination of *Red Sails In the Sunset* and Pegasus snorting impatiently for his daily canter. She takes liberties with the phrasing that make a Benny Goodman improvisation rigid paper reading.

Sure, the anthem isn't the world's best tune. I like *My Country 'Tis of Thee* much better. But that doesn't mean that Miss Monroe, even if she is the *Star-Spangled Soprano* (I'm still trying to find who first draped her with that one), has the right to give her personal, loving touch every time she sings it—which, for my tastes, is far too often. The Legion, churches, political officials, conventions, and what have you, may love her. I can sip vanilla and get the same results.

Incidentally, if you want to hear the anthem done in a way that commands your attention, even if you don't agree with it, listen to the Helen Hayes version in her new album. She hisses too much, and thinks that biting off syllables is conducive to greater effect—but for all that, see if it doesn't give you a sense of gutty fullness that Miss Monroe would be scared of, much less have.

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KRES-KUT REED

Americans Grab Honors In Melody Maker Poll

The Melody Maker, English jazz magazine, has just released the results of their 1942 swing poll with most top honors going to American musicians. The poll is conducted as a racially segregated unit and the two top men in each class are formed into number one and number two bands. The results of the voting were as follows:

Pick Two Bands

First all white group: Muggsy Spanier, cornet; Jack Teagarden, trombone; Pee Wee Russell, clarinet; Eddie Miller, tenor; Jess Stacey, piano; Eddie Condon, guitar; Art Bernstein, bass; Dave Tough, drums. Second all white group: Charlie Teagarden, cornet; Floyd O'Brien, trombone; Joe Marsala, clarinet; Bud Freeman, tenor; Joe Bushkin, piano; Carmen Macstren, guitar; Bob Haggart, bass; and George Wettling, drums.

First all colored group: Henry Allen, trumpet; J. C. Higginbotham, trombone; Edmund Hall, clarinet; Pete Brown, alto; Billy Kyle, piano; Teddy Bunn, guitar; John Kirby, bass; Zutty Singleton, drums. Second all colored group: Sid DeParis, trumpet; Dickie Wells, trombone; Barney Bigard, clarinet; Johnny Hodges, alto; Fats Waller, piano; Albert Casey, guitar; Pops Foster, bass; and Sid Catlett, drums.

Combine Alto, Tenor

It is significant to note that in the colored sax men, alto and tenor were classified together. In the above colored groups, no tenor is listed for the reason that the two alto men took honors in the mixed classification. Had the tenors been listed separately it is probable that top honors there would have gone to Coleman Hawkins and Lester Young for they are rated third and fifth respectively in the mixed class. A note from Jeff Aldam, co-conductor of the poll, explains also that the men are chosen with an eye as to whether the ensembles would be able to play improvisations effectively—not merely as a listing of publicized big timers.

—dix

'A Sweater, Sarong and Peek-a-Boo Bob'

New York—More news from that Paramount pic, *Star Spangled Rhythm*, which may star the kitchen sink before they're through. We are now told that Paulette Goddard, Dotty Lamour, and Veronica Lake will do a number called *A Sweater, Sarong and Peek-a-Boo Bob*. Picture sounds arty, if you ask us.

Unimpressed

New York—Inside sources here claim they have the reason "the great big beautiful hunk of man" Vic Mature enlisted in the Coast Guard. It happened while he was on the *Sweet and Hot* set with Les Brown's band. Mature had to kiss a 16-year-old newcomer, Marcy McGuire, who was brought out to dance in the picture. "Well, shorty," remarked Mature, "you did pretty well for your first kiss." "Oh, it wasn't hard, Mr. Mature," she cracked, "I just shut my eyes and pretended it was Tyrone Power."



Peck Kelley Has Best Group in Some Years

Houston, Texas—The Village Boys of radio station KTRH have proven the number one string band to local fans, as their 165 weeks on the air will signify. Their records by Decca, Bluebird, and Victor are among the best-sellers here.

A member of this group is Floyd Tilman, song writer, who spurred to fame on his tune *It Makes No Difference Now*. Among his others are, *I'll Keep on Loving You* and *It's Been a Long, Long Time*. Connie Boswell's records of the first two, had much to do with their popularity.

Local cats are strictly knocked out with the fine riffs by Jimmie Wyble, guitarist; Buddy Ray, violinist; Johnny DeMaris, hider, and Buck Henson, bassist. They put something into licks on hillbilly corn that can't be described in writing.

Johnny Fredrick, trumpeter with the Scott Cameron band, is becoming a favorite. New arrangements by 88er Alice Rogers and tramman George King have added much to the Cameron outfit. Not to be overlooked is the tub-thumping of Andy Ortiz.

Peck Kelley continues to be the most popular musician in town and his band is the best he has had in several years. Max Sanchez has replaced Billy Smith on the hider, with Smith answering his call to Uncle Sam. Kelley is a fixture at the Southern Dinner Club.

—C. Phil Henderson

Getting Classics the Hard Way

New York—Irving Kolodin, hep classical critic for the Sun, pm paper here, suggests a method to collectors of getting new albums of standard classical works. He points out that all you have to do is have some Tin Pan friend knock off a tune made up of the lead themes, and when it lands on the Hit Parade, three months later the record companies will be out with new versions of the original classic.

He points out that this has happened with all the hits swiped from Grieg, Tchaikowsky, Chopin, and what have you, the latest being the new album of the Grieg *Concerto* by Artur Rubinstein, its "front man" having been the Freddy Martin dance version.

MGM Figures Stage Show as Publicity

New York—Unusual slant on this proposed revival of *Showboat* on Broadway with Dinah Shore and Paul Robeson starred. MGM figures to do it strictly for the publicity boys. If they make any money, fine. If not, they still figure to get enough national publicity for their forthcoming Kern and *Showboat* pictures to make it worthwhile. It's a reflection of how tough it is getting to snag space in mags devoted to war topics.

Diggin' a Hot Horn



The expressions of the by-standers make this study of Mickey Mangano, trumpet player with Cone Krupa, an unusual and interesting shot. Rube Louis Pic.

Young French Hepcats Confound the Nazis

New York—One of the more amazing stories to come out of Paris in recent months concerns a bunch of young music fans there. In recent months, the Petain regime has ordered all Jews to wear the star of David in yellow on their sleeves.

These kids have taken to wearing the star with the word "swing" written across it, and when questioned by the Nazis, explain innocently that it has always been the insignia of their club. Because of their youth, they've been getting away with it. Older anti-Nazis who've tried this have landed in a concentration camp on the double.

Cello Brings \$10,000

Chicago—George Sopkin, former Chicago Symphony artist and now playing with the Pro-Art Quartet, purchased a cello last month from Kagan and Baines, Chicago music store, at a reported sale price of \$10,000.

Coming Trio



Omaha—Following an engagement in Washington, D.C., this trio is featured at the Beachcomber club here. They are Park Hill (bottom), sensational 18-year-old guitarist; Mary Wood, violin, vocals and bass, formerly with Buddy Rogers, and Fred Parreias, pianist, recently with Rogers and with Horace Heidt.

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St. Louis Muny Opera Swings Them On Out

Orchestra of 50 Pieces Comes On With the Boogie-Woogie, Too

St. Louis—One of the first spots hit by visitors on a tour of our fair city is the world renowned Municipal opera. Famous for its beautiful setting and extravagant performances, the Muny is the breeding place of light opera.

Imagine the visitors' surprise, however, when instead of the show opening with the expected deej classics, the performance starts with a terrifically solid arrangement of *Beat Me Daddy!* The 50-piece orchestra, under the direction of Jacob Schwartzdorf, is equally adept at both the deeper works of the masters and swing. Besides their excellent interpretations of the operatic classics, the aggregation can carve some of the finest boogie-woogie possible.

Swing Interpretations

All intermissions are filled in by swing arrangements, and it's nothing new to hear a trumpet jam in the middle of a sweet number. All of the musical comedies and lighter shows have been streamlined this year by substituting popular songs from the hit parade for deej originals. Examples of this policy are *You Made Me Love You in Hit the Deck*, *Blues in the Night* in *No, No, Nanette*, and a ballet dance to the music of *Beat Me Daddy!* in the usually serious *Glamorous Night*. Thus St. Louisans of various musical appetites can be amply satisfied at the Muny opera.

Milton Ebbins, business manager of Count Basie's orchestra, has just turned out a patriotic swing ditty entitled *Hip, Hip, Hoorsay*, which is shaping up as a sure fire candidate for the hit parade. It's scheduled for recording by Vaughn Monroe, Kay Kyser, Woody Herman, Claude Thornhill, and Barry Wood.

Mound City Drippings: Fred Beckett, Lionel Hampton's ace trombonist who received his start with the St. Louis Crackerjacks, was feted by local fans at Hampton's recent one-nighter at the Castle ballroom. . . . One of the best four-man sax sections in town is being sported by the Lou Enesco band. . . . Don Torres has a three-piece swing ensemble in the Kings-Way hotel, featuring the chirping of de-lovely Marie Bono. . . . Hal Havard, formerly St. Louis' foremost dance band leader and now a 1st class private in the Jefferson Barrack's band, can't get used to the army life. Hal says, "I used to pack up my drums and quit work at five in the morning, but now I have to start playing at that time! What a life." . . . Ollie Sandell, former local pianist, is in charge of musical productions at Camp Grant, Ill. . . . Dixieland music at its best is being featured by Elmer Trutsch at the Downs. Tommy Trigg, long the ace of trumpeters hereabouts, is a member of the orchestra, and they're getting ample attention.

—Art Liebert

Law Gives Liberal Allowance on Debts

New York—Of interest to musicians bound for the services is a bill which passed the senate two weeks ago with little attention. It provides: no more than 6 per cent on debts at time of induction, regardless of any previous contracts; guarantees payments of life insurance premiums up to face value of \$10,000, and allows you up until three years out of service to pay the back premiums, protects service men against having property grabbed for failure to keep up payments, and releases them from all leases.

In other words, hit the army, and you can pay up on that horn after the duration.

New York—Sonny Tufts, who until several weeks ago fronted a band at the Famous Door, is upstate getting his six foot and over chassis in shape to make a try for the Vic Mature role in *Lady In The Dark* when it goes on tour.

Plea to Fans

Various of the big bands are sending out desperate pleas to their fans to please put their addresses on their letters as well as on the envelopes. Very often the latter are lost, and then pix and mail can't be forwarded properly. Also the handmen are asking hopeful songwriters to quit sending them unpublished MS. in the mail. They can't accept them for fear of plagiarism charges, and half the time the songs end in the wastebasket, wasting a lot of time for all concerned. If you think that hand should be playing your tune, hold off till you can see them in person. Otherwise nothing will happen.

Elmer Theiss Finds Singer With Promise

St. Louis, Mo.—Here's just another time when youth and natural ability get the nod over experience and training. Dolly Becker, a new comer, singing with Elmer Theiss at Valley Beach, promises to be an outstanding attraction before long. New in the orchestral field, this is her first steady appearance with any band. Yet she is definitely the most featured member, also the



Dolly Becker

most popular member with the dance fans. Backed by such veterans as Milt Sterrat, tenor-man, Russ LaBoube on the skins, and Elmer Theiss on trumpet, she is certain to make a name for herself.

She is nineteen, has red hair, is an "out-door" girl, and boasts that she can out-swim any fellow in the band. They generally take that bet of her's but it's only to get her in a bathing suit.

A recent evening gave us Terry McShann at the Castle Ballroom playing to colored cats only, and Count Basie, at Tuna Town, finishing up his second solid week there, playing to a capacity house almost every night. St. Louis musicians always dig the Count for the precision execution of his unique arrangements and, as ever, were not disappointed.

Earl Warren, saxman; JoJo Jones, his popular drummer, and, of course, the Count himself at the piano were featured during the evening. Tuna Town is St. Louis' only spot to bring in names during winter and summer.

Freddie Miller writes us from Oklahoma City. . . . George Bohler from Birmingham. . . . Shorty Sakosky from Rolla, Mo. . . . All were popular musicians here, and are now Uncle Sam's men, but manage to keep on the *Down Beat* for news. . . . "Keep 'em mailing" is what they ask us to do. . . . Patty Patterson, formerly with the Stalcoup gang, is now a secretary in a large defense plant here. She's wondering if any of that gang is still active.

—Walt Reller

Meets Former Boss

New York—When Benny Goodman reaches the coast for his work on United Artists *The Powers of God*, he'll be working under an old boss, Freddie Rich. Rich, back in the 20's, had BG, Artie, Tommy, and Jimmy working for him amongst others. His last shot in the national music picture was a four-sided record date two years ago with a bunch of crack swing men for Bluebird.

High Jinks

Savannah, Ga.—Reno Filippi, clarinetist in the Savannah Air Base band, has a very odd countenance of late. There is a wide path down the middle of his head where his part once was. It seems that Reno and a couple of his buddies felt playful one night, and shaved a three-inch part down the head of a tentmate; the fellow retaliated by summoning several of his buddies, who shaved Reno and his cohorts.

—Charlot Slotin

Montreal Units Busy on Radio

Competition Stiffer and Music Conditions Pepping Up

Montreal, Canada—Local bands are getting a chance to show their stuff. Competition is getting stiffer, and music conditions in general are pepping up. The Mount Royal hotel, with Don Turner playing from the Normandie roof has a regular half hour broadcast at 10:30 every Monday and Saturday over CBF, with an occasional quarter hour shot over CBM and CFCF. Turner is featuring pianist Freddy Pagham.

Armand Meerte leading his band from the Club Esquire, comes on the air at 8:30 for a half hour every Monday over CBF. Recently Jack Denny started a series of quarter hour broadcasts from the new El Morocco, over CKAC every Tuesday and Thursday. Suzanne is the featured vocalist. The Ches Maurice broadcasts for a quarter hour every Tuesday at 10:30 over CKAC featuring music by Harry Gelfand, with Sonny Raye doing the vocals.

Last month two men from the Cliff Marshall band now at the Palm cafe, pulled out to take summer location jobs in the Laurentians. Drummer Roddy Parent is taking over the skins for the Albert Delude outfit at Mont Tremblant, and trumpeter Fernand Frenette plans to lead his own band in the Pines at Ste. Jovite.

Milt Skerman will soon leave the Tic Toc for the army. . . . Eddie Norris and his group are located at the Maples along the lakeshore road. . . . Dick Gelfand, former trumpeter with the Stardusters, had an appendix operation and is doing well.

—Bob Redmond

Jack Fitzgerald Band Claims Novelty Crown

Madison, N. J.—Since Mike Riley went to the west coast, and since the Korn Kobblers lost their instruments and their location job when the Flagship at Union burned, Jack Fitzgerald and his orchestra now nominate themselves as the outstanding New Jersey novelty dance band.

The line-up is: Lou Givey, Dick Roberts, Jack Pollard, saxes; Carmen Petrone, drummer; Jack Mullins, bass; George Dobbs, trumpet and vocalist; Jack Fitzgerald, piano, vocalist, arranger and leader.

Play This in One Second?



Chicago—Continuing the controversy about the relative speed of various pianists, Hal Pruden points out that this is what Aaron W. Levy claims he can play in one second (see June 15th *Down Beat*, page 16). "Just ask any competent pianist about it," says Hal, "and you'll find out it is only possible 'on paper.'"

"Also, doesn't it seem a bit strange that his figures and times come out so evenly, (250 notes a second—20 bars containing exactly 2,000 notes, etc.)? He also says he plays ten notes at one time; wouldn't that be considered full piano playing, rather than fast?

"My greatest difficulty is in finding a piano with action that will respond fast enough. I am only limited by the particular instrument I am working on. He would not have that trouble with his chording. Art Tatum is without a doubt the fastest 'single finger' pianist, but he wouldn't register very many notes per second, because of the thinness.

"My style incorporates speed through synchronization of both hands. An example of this is the fact that I can play 32 notes to the bar, but by playing only 24, I can chalk up more per second, because of the increased tempo at which it is possible to play."

Couple of Hepcats in Turbans



On the left here we dig Sabu, who plays Mowgli in *The Jungle Book*, knocking himself out leading the orchestra at the session to record the movie score. The band hit *Blues in the Night* in various keys and scared the heck out of him.

On the right is a Hindu swingster, named Manohar Lal Dewon Charns Farn Singh in India, but just called Charles Farn in Salt Lake City, where he attends the University of Utah, tears the hide off drums, plucks a ball fiddle or guitar with equal facility, and vocalizes in the Crosby groove.



on a pair of khakis.

Jack Koven out of Bobby Byrne's outfit to take Randy Brooks' place in the Claude Thornhill unit, Brooks having moved to the Bob Allen band.

Les Robinson, alto sax, and Harry Yaeger, drums, pulled into the Jerry Wald orchestra in time for his opening at the Strand theater and thence to the Lincoln hotel.

Sid Kaye, former Ray Scott drummer, goes to the Frankie Masters unit.

Johnny Long lost his tenth man to the armed forces when Ray Couch moved out to study aeronautical navigation prior to joining the ferry command to England. He's replaced by Jesse Campbell, brother of Kirby Campbell, long a member of Long's sax section.

Changes in the Les Hite band in reorganization in Los Angeles include Gerald Wilson, trumpet man, over from Jimmie Lunceford's band; John Ewing, ex-Earl Hines trombone; William College, alto; Fred Trainer, trumpet; and Jimmy Robinson, trombone.

Red Norvoites Abe Nole, trom., and Jimmy Salko, trumpet, are now working with Ina Ray Hutton.

New vocalists in the Sammy Kaye Swingers and Swayers are Nancy Norman and Billy Williams. Billy was brought to New York from Texas for the sole purpose of plugging one song that he had given to Kaye, *Where the Mountains Meet the Sky*.

Rod Ogle has replaced Bill McRae in the Bob Strong Orchestra's tram department while Bill takes time out to see the world with the Navy. Rod was formerly with Orrin Tucker and Gene Krupa.

Ralph Fumo, trumpet and David Gotwals, sax and clary, join the Ben PasCucci All Stars.

Changes in Personnel Of Bands

Tommy Linehan, Woody Herman pianist, back with the Herd last week in Detroit after a tough three week siege in a New York hospital. Temporary fill-in by Lionel Proting, former Bob Chester ivory man.

Ray Beller into the Jerry Wald sax section, replacing Jim Kerberger.

New Bob Allen drummer is Parker Lund, former Ray Herbeck and Dean Hudson star. Del Parker, chirper, left to join Bill McCune.

Two Baltimore men join Stan Kenton, Bob Barber replacing Lorin Arron on trombone, and Larry Granger vice Howard Ramsey on bass.

New York—Gordon MacRea replaces Larry Cotton, featured Horace Heidt singer, while Larry puts

Hallett Opens Tic-Toc to Ace Crowd

Boston's Sun Valley Was White Elephant Before Face Lift

Boston—Orchestra leader Mal Hallett, New England favorite, opened at Ben Ford's Tic-Toc to a big crowd. Mal was penciled into the spot for a week to pick up where Cootie Williams left off. Williams got second week holdover after first big week.

Someone once facetiously dubbed the open air Bal-a-lair "just another big white elephant," and after a grand send-off by the best names available, the appellation stuck, and did fold into the so-called "elephant." The spot, however, did not scare ballroom operator Cy Shrimman, who controls a number of strong band names. Shrimman gave this Worcester-Boston turnpike location the necessary going over and turned it into a gayer rendezvous and tagged it Sun Valley.

Meares Repeats

Popular Vaughn Monroe served a more than capacity mob for the opener a few weeks ago, and a long line of names followed, including Glenn Miller, Hal McIntyre, Ina Ray Hutton, Sam Donahue, Georgie Auld, Mal Hallett, Peter Catler, and brought back by popular demand was Vaughn Monroe and band.

Dick Jurgens, who penciled into Totem Pole for an indef period, continues to top each week with terrific grosses. Dick has been snagging crowds at the spot, all the way from 10,000 dancers weekly to a smashing 15,000 paying customers for a great gross of \$13,000. Three CBS nite shots weekly isn't hurting.

Metropolitan Closes

Trumpet playing Sonny Adams goes into U. S. N. and Merwin Brown and Ray Adams featuring Harry Mitchell at the piano take their Silver Rhythm band out of the Bolero Inn for the summer, to return in fall. Replace ork for summer months not named as deadline. . . . The Metropolitan theater featuring name band policies, shuttered without notice recently but reportedly will open come August. Hal McIntyre and ork played three-day date to fair crowd before theater folding.

South Boston's Josephine Hunt, excellent trumpet player, has been awarded the Metropolitan Scholarship to the B. U. Music School for the year. Josephine is one of the few co-eds to win a scholarship at this school.

—Michael Stranger

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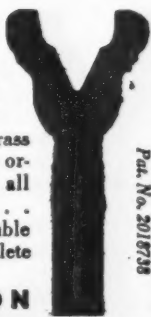


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ALONG MELODY ROW

Dick Maltby, Windy City arranger with the Chicago CBS studios, is having his riff tune, *6 Flats Unfurnished*, published by Regent Music and recorded by B. G. Dick penned his opus about a year ago when he was playing and arranging for Bob Strong. Harry Goodman picked it up on one of his visits to Chicago and started the ball rolling. The tune gets its unusual title from the fact that it's written in the key of Gb—six flats, dear reader.

A new twist in boogie woogie presentation is being offered by Robbins Music in the new *Bob Zurke Boogie Woogie Piano Transcriptions* folio which they have just released. Heretofore the boogie beat has been found only in compositions written especially in this idiom, but Zurke has adapted it to pop standards such as *Coquette* and *Paradise* as only the old Tom Cat could.

For several months now, admirers of George Barnes' amazing single string work on guitar have been hearing about a book of solos that he has been compiling. The book, containing 12 solos, has finally been released. It includes several of George's own compositions such as *A Good Night for Murder and Evolution Ascension for Hot Rocks*. Others in the folio include p.d. standards like *Dark Eyes*, *Melody in F*, etc.

Vanguard Music's *Fighting Sons of the Navy Blue* seems to be well under way in the patriotic song department. Song has been spotted on at least ten network shows including *Rudy Vallee* and *Horace Heidt* programs, has been transcribed by four companies and has spread like a pat of butter throughout the armed forces. Ditty was written by a bluejacket.

Leeds Music Corporation has picked up *There'll Be a Time* by orchestra leader Tiny Hill and Clarence Stout. The new Nemo tune, *Please Be There*, has been waxed by Woody Herman. And the score for Nick and Charles Kenny movie effort, *Follies Girl*, include *Lady, You're Lovely*, *Dancing in a Dream*, *Today is a Rose*, and *Shall We Gather at the Rhythm*.

Firing of E. C. Mills by ASCAP had some unusual provisos attached to it. For the former general manager of the society to draw the \$35,000 year's salary agreed upon instead of notice, Mills had to agree not to accept a competing job or injure the society in any way during the next year.

Top Acme Publishing Company, publishers of *The Window Washer Man*, recorded by Vaughn Monroe, Dick Kuhn and the Mills Brothers, has a new novelty in *Big Chief Wamsutta*, written by Kemp Read, orchestra leader. Ernest Ford and Russ Hill, writers of several novelty tunes, have just placed another tune with Country Music Co. The ditty is entitled *Daddy Brings Home the Bacon* (but *Mamma's Gotta Fry It*). The co-writers, although they have had several tunes published, have never met one another.

Republic Music is publishing a folio containing the songs and poetry that Sammy Kaye has used on his Sunday afternoon *Serenade* broadcasts. S. Balicer Publishers answer Mike Levin's *Down Beat* patriotic song scream with *For American Freedom*.

JACK STACY



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Songwriter Jack Owens With Noble

Los Angeles — Ray Noble, who was scheduled to open at the Palace Hotel, San Francisco, July 18, signed two new vocal features before leaving here for the Bay City. They are Jack Owens, radio's singing songwriter (*Hut Sut Song*, *Bi-U, Bi-O* and others); and Lorraine Elliot, radio singer.

Owens, in addition to his activities as a songwriter and publisher (Okay, of Hollywood), has been doing a series of sustaining programs from KECA, Los Angeles.

At writing Noble and his band were finishing up their work in an RKO picture with Edgar ("Charlie McCarthy") Bergen, Fibber McGee & Molly, and Ginny Simms. Noble has a comedy role in the picture, playing the part of a bandleader who hates music and tries to "desert" his band.

Santly-Joy-Select has published a new war tune called *The Away Down Under Song*. Benny Ryan and Lou Handman collaborated on it. While the award for the snappiest song title of the month goes to *Secret Conversation Among Eight Suboteurs Landing from a Submarine*. Nope, Raymond Scott had nothing to do with it, it's a Calypso introduced by Johnny Rodriguez at the El Chico in New York.

The line, "as we did the Alamo," has been dropped from *Remember Pearl Harbor* at the request of Nelson Rockefeller's Latin American office for the reason that it may be considered offensive to Mexico. Republic Music and radio co-operated in the change. Just hum when you get to that line.

Alleyites Lou Levy, Eddie DeLange, and Les Reis are getting measured for that sharp brown suit. Levy is having Leeds Music business handled by brother George, Happy Goday and Mickey Goldson in his absence. And Louis Comito has joined the Mills Music payroll. Jules Von Tiltzer is recovering from a bad case of pneumonia in New York.

In the last line of this column... we predict a whamoo shakeup in BMI very shortly, particularly on the professional side.

Rainbow Alters Staff

New York—Rainbow Melodies Music Company has had several changes in their staff. Murray Clinton is now general manager, Syd Wyner, professional manager, while Claire Goldstein keeps her present job as secretary-treasurer.

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Zip Your Lip Slogan Put in Song

Los Angeles—Lew Pollack has written the official song for the now famous "Zip Your Lip" campaign.

This time his latest hit creation takes on a patriotic theme and it



Lew Pollack

promises to be one of the best war songs composed. Titled *Zip Your Lip*, the tune is being introduced over major networks by top-ranking Hollywood stars.

Collaborating with Pollack was Herman Ruby, another famous song writer.

The title, *Zip Your Lip*, was the suggestion of the Fort Ord Public Relations Office, which successfully launched the drive on zipping lips several months ago and which has now become nationwide. Lieutenant J. K. Connell, press relations officer at Fort Ord, said that Pollack and Ruby, who were requested to write the number, have given all royalties from the new tune to the Army Emergency Relief Fund, through the commanding officer of Fort Ord. Southern Music Company is the publisher.

Lieutenant Connell said that the gesture was made by the two songwriters as their contribution to the fort for the "Zip Your Lip" campaign. John B. Long, Jr., chairman of the Committee on Information, State Defense Council, has accepted it for the state campaign.

Zip Your Lip is only one of dozens of hits written by Pollack and Ruby. Pollack's tunes include *Two Cigarettes in the Dark*, *Diane*, *Charmaine*, *Sing Baby Sing*, *He's My Uncle*, *Miss Anabelle Lee*, *Fibber McGee and Molly's She Knows Her Onions*, and many others. For five and a half years Pollack wrote scores at 20th Century Fox for Judy Garland, Sonja Henie, Shirley Temple and others. Herman Ruby's *Cecilia*, and *I'll Always Be in Love with You*, boosted him to the top levels of songwriting. He presently is writing and producing shorts for Warner Brothers Studio.

Goldman's 25th Year

New York — Edwin Franko Goldman, famed band leader, celebrated his 25th anniversary of conducting in Central Park Mall here last month. He was presented with a scroll by 802, and then serenaded in a number lead by Mayor LaGuardia, who also belongs to that local. Goldman has conducted the band known by his name for 31 years.

SHEET MUSIC BEST SELLERS

JINGLE JANGLE JINGLE (Paramount)
JOHNNY DOUGHOBY FOUND A ROSE IN IRELAND (Chappell)
SLEEPY LAGOON (Chappell)
ONE DOZEN ROSES (Famous)
ALWAYS IN MY HEART (Remick)
WHO WOULDN'T LOVE YOU (Maestro)
THREE LITTLE SISTERS (Santly)
JERSEY BOUNCE (Lewis)
DON'T SIT UNDER THE APPLE TREE (Robbins)
SKYLARK (Morris)

SONGS MOST PLAYED ON THE AIR

JINGLE JANGLE JINGLE (Paramount)
ONE DOZEN ROSES (Famous)
HE WEARS A PAIR OF SILVER WINGS (Shapiro-Bernstein)
TAKE ME (Bregman, Veece, Conn)
HERE YOU ARE (Robbins)
DEVOTION (Santly-Joy-Select)
SLEEPY LAGOON (Chappell)
DO YOU MISS YOUR SWEETHEART (Paramount)
I LEFT MY HEART AT THE STAGE DOOR CANTEN (U. S. Army)
WHO WOULDN'T LOVE YOU (Maestro)

Lounging with the Longhairs

★ By H.E.P.

The new Shostakovich *Seventh Symphony* has come and gone—escorted by the biggest ballyhoo campaign ever given any classical work in this country. The audience and the critics seated in NBC's 8-H studio in Radio City agreed to a man that any real appraisal of what had gone on was impos-

sible—that the whole thing was too dramatic and too full of "theater" for analysis.

Mr. Milton Cross came on the air and harangued the radio audience for a full fifteen minutes, until you didn't know whether you were going to hear music or see a full-dress meeting of the United Nations War Council. Indeed, as Olin Downes pointed out in the *Times* the next day, the trouble was just that. Shostakovich, Toscanini, and the audience were so concerned with the "import" and "the tremendous significance" of the music that its value as nothing more than music was lost in the shuffle. As Downes said, he thought it was high time the Americans, the Russians, and everyone else let Shostakovich alone; and stopped bothering what is unquestionably the top music talent in the world today with questions of political "who did you vote for."

There is much that is excellent in the symphony—but in its effort to be programmatic, and to portray the course of a country at war, and an epic war at that, it gets hopelessly tricky and bogged down.

Symphony starts out with a bolero-like section, building up to heights of tone and color I have never heard before in music—but at the same time what follows, supposedly a passage of "mourning" scored for bassoon and other woodwinds, becomes tangled-up and meaningless.

Guts and Ability

The same is true for the rest of the symphony, which, by the way, is almost unnecessary and anticlimactic after what happens in the first section. The 36-year-old Soviet composer has guts and ability to use instruments, particularly brass voicing and big, swooping string unisons. He has the courage to take new ideas and wade right into them, even if the middle parts sound a little weird. He has a fine sense of rhythm, and a gift for melody, though once in a while he gets a little Hollywood with it. Evidence of this can be found with Doug Watt, the N. Y. *News* music critic, seriously comparing the lead theme of the first movement to Fats Waller's *Ain't Misbehavin'*.

What's missing here is the sense of humor, the lightness, the ability to take a long movement and keep it integrated so you have some idea of what's happening—all the things that can be found in S's earlier and greater works.

For despite the fact that the critics hedged and praised, there is no doubting the fact that most of them didn't like it too well, didn't dare come out and say so flatfootedly only in view of the publicity that the score has received.

Downes Found Fault

Only the usually pompous Olin Downes, protected by the majesty of the *New York Times*, came out and said "This is bad," and that he thought that Shostakovich could do much better. Some of the others said they liked it, while most found things to rave about in Toscanini's undeniably excellent conducting job or the audience enthusiasm—items which are often useful to fill a quailing critic's column.

Even more interesting than the work itself is the bickering which went on and is still going on about it. Koussevitsky of the Boston Symphony thought he had the performing rights sewed down when he saw the Soviet music agents here, and announced a performance of it August 14th. But it seems that NBC has had its correspondent in Leningrad negotiate for the western rights immediately after it was finished, with the result that Koussevitsky was shut out in favor of Toscanini.

Rodzinski of Cleveland and

Stokowski of Hollywood (who planned all the way East to try for a look-in) never got to first base. Talk about dance leaders fighting for tunes—what's this but the same act in longer syllables? At any rate, the recording rights haven't been assigned yet—and a merry battle is in prospect. Victor did not record the Toscanini broadcast the other day, so one assumes that they haven't the rights—otherwise it would be too good a bet to overlook. In the meantime, they have issued a rotten recording of Shostakovich's *United Nations March*, atrociously directed by recording director Charles O'Connell, and badly recorded, though well sung by Igor Gorin.

Seems to me that if the boys would stop heckling S. and trying to make a commercial King of the Classics out of him, his music and our ears would be a lot better off.

Publishers' Suit Facing Delay

Omaha, Neb.—The Warner Brothers publishing group suit against a group of ballrooms here has been held up until Warner indicates definitely whether or not it complied with the state's so-called anti-ASCAP law, namely stamping the price on the music and indicating that the user may use it free of all further assessments such as an ASCAP fee.

Obviously Warners will have to answer no, and base their suit on the fact that US copyright law clearly distinguishes between performance right and publication, and that the mere purchase of music is not intended to allow its use for profit.

Cugat Previews New Mercers

New York—Xavier Cugat previewed several of the tunes from the forthcoming Columbia picture *You Were Never Lovelier* in the Wedgewood Room of the Waldorf-Astoria before a select cocktail party group. Although not all of the songs are suited to the Cugat style, the ballads and a Latin American ditty *Chico, Chico*, were well received by an audience of music celebrities in the room. Catchy wordage in the tunes is attributed, as usual, to Johnny Mercer who collaborated for the picture *I'm Old Fashioned* and *Dearly Beloved* proved the biggest hits, both drawing several encores.

From One Battle to Another for Mature

New York—Big Vic Mature really has his troubles. At first yanked off the RKO *Sweet and Hot* set with Les Brown and Fredy Martin, due to his coast guard enlistment, he was given an extra fourteen days to finish by officials. On the last day of work, a few hours before induction, his wife, Martha Kemp Mature (first husband: the late Hal Kemp), socked him with divorce papers and an action tying up all his ready cash. Coast guard probably does look like heaven now to the embattled "beautiful hunk of man."

New York—Harold Evans took over Juggy Gayles' job as professional manager of Regent Music Corp. recently, with Gayles going to Harms Music, Inc. Evans, one of the youngest men in his field, is working on Alec Wilder's new tune *I'll Be Around*.

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11:00 Hor
12:00 Sea
P.M. 1:30 It
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2:30 Sam
3:00 Her
3:30 Dix
4:00 N.Y.
4:30 M
5:00 Cla
6:00 Mart
7:00 Tom
7:30 M
8:00 Ray
8:30 Sp
9:00 Tom
9:30 Stan
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Dialings for Dancetime

(All times Eastern War Time. Programs listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting.)

SUNDAY

A.M.
10:30 Wings Over Jordan—CBS
11:00 Horace Heidt—Blue
12:00 (noon) Johnny "Seat" Davis from Sea Girt Inn, N.J.—MBS

P.M.
1:30 Rudy Bundy, Westchester Casino, N.Y.—MBS
2:00 Sammy Kaye's Serenade from Hollywood—NBC
2:30 Herby Fields (Army Band), Fort Dix, N.J.—MBS
3:00 Blue Baron, On Tour—Blue
3:30 Richard Himber, Manhattan Beach, N.Y.—MBS
4:00 Bob Allen, Pelham Heath Inn, N.Y.—MBS

4:30 Kotelane Orchestra—CBS
5:00 Claude Thornhill from Glen Island Casino, N.Y.—CBS
6:00 Matt Kenny Orchestra from Canada—Blue
7:00 Tommy Dorsey—Blue
7:15 Mildred Bailey—CBS
7:30 Fitch Bandwagon—NBC
7:45 Ray Pearl, To Northwest—CBS
8:00 Spitalay All-Girl Orchestra—NBC
8:15 Tommy Tucker, Palmer House, Chicago—MBS

8:45 Duke Ellington, Hotel Sherman, Chicago—Blue
9:00 Bobby Byrne, Hotel Edison, N.Y.—CBS
9:15 Woody Herman, Palladium, Los Angeles—CBS
9:30 Mitchell Ayres from New York—Blue
9:45 Stan Kenton, Cedar Grove, N.J.—CBS
10:00 Tiny Hill, Trianon, Chicago—MBS
10:15 Teddy Powell, Log Cabin, N.Y.—NBC

A.M.
12:05 Lucky Millinder, Savoy Ballroom, N.Y.—Blue
12:15 Eddy Howard, Aragon, Chicago—MBS
12:30 Horace Heidt—Blue
12:45 Claude Thornhill, Glen Island Casino, N.Y.—MBS
1:00 Henry King, Mark Hopkins Hotel, San Francisco—MBS
1:30 Art Jarrett, Blackhawk, Chicago—MBS
2:00 Bob Crosby, Rendezvous, Balboa Beach, Cal.—MBS
2:15 Henry Busse from Chicago, To West Coast—MBS

MONDAY

P.M.
1:45 Vincent Lopez, Taft Hotel, N.Y.—Blue
2:00 Fred Waring—NBC
2:30 Al Roth Orchestra—NBC
2:45 Vaughn Monroe, Camel Caravan, CBS
3:00 Delta Rhythm boys, To Midwest—CBS
3:15 Clyde Lucas, Kenneywood Park—MBS
3:30 Freddy Martin from Los Angeles—CBS
4:00 Percy Faith, Canada—NBC
4:15 Vaughn Monroe, Camel Caravan, To West—CBS
4:30 Horace Heidt from West Coast—Blue
4:45 Herb Wood, Ben Franklin Hotel, Philadelphia—MBS
5:00 Xavier Cugat, Waldorf Astoria, N.Y.—Blue
5:15 Johnny Long, Hotel New Yorker, N.Y.—CBS
5:30 (midnight) Art Jarrett, Blackhawk, Chicago—MBS

A.M.
12:05 Lucky Millinder, Savoy Ballroom—Blue
12:15 Dick Jurgens, Totem Pole, Mass.—CBS
12:45 Art Jarrett, To East, Blackhawk—MBS
1:30 Glen Gray, Hotel Pennsylvania, N.Y.—Blue
1:45 Woody Herman, Palladium, L.A.—CBS
2:00 Dick Stabile, Dempsey's, N.Y.—MBS
2:15 Henry Busse from Chicago—MBS
2:30 Matty Malneck, Chase Hotel, St. Louis—MBS
2:45 Han Wilde, To West Coast, Drake Hotel, Calif.—MBS

TUESDAY

P.M.
4:15 Joey Keane from Philadelphia—CBS
4:45 Ted Steele Show—NBC
5:15 Jan Savitt, New Hollywood Casino, Hollywood—MBS
5:30 Fred Waring—NBC
5:45 Glenn Miller, Theatre, Youngstown, O.—CBS
6:00 Al Roth Orchestra—NBC
6:15 Bob Crosby, Rendezvous, Balboa Beach, Cal.—MBS
6:30 Morton Gould Orchestra, Music for America—MBS
8:30 Horace Heidt from West Coast—NBC

Intermission
For Bob's Horn

New York—Jimmy Ryan, owner of one of 52d street's favorite night clubs, says that Swing Street is not only still jumping but that it's coming on more than ever before. To prove his story he says that Bobby Hackett was at his place jamming the other night and got so knocked out that when he cut out for a few minutes to see someone he knew, he lost his cornet. He finally found the horn all right but he took a terrific razzing while he was looking for it. Zully Singleton, ace drummer, referred gaily to Bob as the Young Man Without a Horn!

9:15 Jimmy Joy, Hotel Bismarek, Chicago—MBS
9:30 Meredith Willson Orchestra—NBC
10:00 Cab Calloway Quizzical—Blue
10:15 Clyde Lucas, Kenneywood Park—MBS
10:30 Tommy Dorsey—NBC
11:00 George Duffy, Hotel Cleveland, Cleveland—MBS
11:00 Horace Heidt from West Coast—Blue
11:15 Dick Kuhn, Hotel Statler, Buffalo, N.Y.—MBS
11:15 Bobby Byrne, Hotel Edison, N.Y.—CBS
11:15 Glenn Miller, Theatre, Youngstown, O.—CBS
11:30 Stan Kenton, Meadow Brook, N.J.—CBS
11:30 Ray Heatherton—Blue
12:00 Tiny Hill, Trianon, Chicago—MBS

A.M.
12:05 Buddy Franklin—Blue
12:05 Alvino Ray, Hotel Astor, N.Y.—CBS
12:15 Eddy Howard, Aragon, Chicago—MBS
12:30 Freddy Martin—Blue
12:30 Jerry Wald, Hotel Lincoln, N.Y.—CBS
12:35 Bob Allen, Pelham Heath Inn, N.Y.—MBS
2:00 Jan Savitt, New Hollywood Casino, Hollywood—MBS
2:15 Henry Busse from Chicago, To West Coast—MBS

WEDNESDAY

A.M.
8:45 Delta Rhythm Boys, To South and Midwest—CBS
P.M.
12:45 Willard Trio with Mary Arnold, pianist—MBS
1:45 Vincent Lopez, Taft Hotel, N.Y.—Blue
5:15 Jack McLean, Man With a Band—MBS
6:30 Milt Herth Trio, Dempsey's, N.Y.—Blue
6:40 Jan Savitt, New Hollywood Casino, Hollywood—MBS
7:00 Fred Waring—NBC
7:15 Glenn Miller, Theatre, Youngstown, O.—CBS
9:00 Basin Street Chamber Music—Blue
9:15 Clyde Lucas, Kenneywood Park, Pittsburgh—MBS
9:30 Kay Kyser—NBC
10:00 Ted Lewis, Beverly Hills—MBS
10:00 Horace Heidt from West Coast—Blue
10:15 Alvino Ray, Hotel Astor, N.Y.—CBS
10:15 Glenn Miller, To West, Theatre, Youngstown, O.—CBS
11:30 Buddy Franklin—Blue Network
11:30 Dick Jurgens, Totem Pole, Mass.—CBS
12:00 (midnight) Teddy Powell, Log Cabin, N.Y.—NBC
12:00 (midnight) Tommy Tucker, Palmer House, Chicago—MBS

A.M.
12:05 Claude Thornhill, Glen Island Casino—CBS
12:05 Glen Gray, Hotel Pennsylvania, N.Y.—Blue
12:05 Richard Himber, Essex House, N.Y.—NBC
12:05 Freddy Martin from Los Angeles—Blue
12:30 Woody Herman, Palladium, L.A.—CBS
12:35 Bobby Byrne, Hotel Edison, N.Y.—MBS
1:00 Cab Calloway, Casa Manana, L.A.—MBS
1:30 Matty Malneck, Chase Club, St. Louis—MBS
2:00 Henry Busse from Chicago—To West Coast—MBS

THURSDAY

P.M.
5:00 Demello Orchestra—Blue
6:30 Milt Herth Trio, Dempsey's, N.Y.—Blue
7:00 Fred Waring—NBC
7:15 Glenn Miller, Theatre, Youngstown, O.—CBS
9:00 Bob Crosby, Music Hall—NBC
9:15 Art Jarrett, Blackhawk, Chicago—MBS
11:00 Ted Lewis, Beverly Hills, Ohio—MBS
11:00 Duke Ellington, Hotel Sherman, Chicago—Blue
11:15 Stan Kenton, Meadow Brook—CBS
11:15 Glenn Miller, Theatre, Youngstown, O., To West—CBS
11:30 Xavier Cugat, Waldorf Astoria, N.Y.—Blue
11:30 Johnny Long, Hotel New Yorker, N.Y.—CBS
11:45 Matty Malneck, Chase Club, St. Louis—MBS

A.M.
12:05 Glen Gray, Pennsylvania Hotel, N.Y.—Blue
12:05 Alvino Ray, Hotel Astor, N.Y.—CBS
12:30 Bob Grant, Savoy Plaza, N.Y.—Blue
12:35 Jerry Wald, Hotel Lincoln, N.Y.—MBS
1:00 Henry Busse from Chicago—MBS
1:30 Brad Hunt, Bill Greene's, Pittsburgh—MBS
2:00 Cab Calloway, Casa Manana, L.A.—MBS

FRIDAY

P.M.
1:45 Vincent Lopez, Taft Hotel, N.Y.—Blue
5:00 Billy Moore Trio from Cleveland—MBS
5:15 Jack McLean, Man With a Band, San Diego—MBS
6:30 Delta Rhythm Boys, To West—CBS
6:30 Milt Herth Trio, Dempsey's, N.Y.—Blue
6:45 Fletcher Henderson, Lake Lawn, Rockford, Illinois—MBS
7:00 Fred Waring—NBC

Toronto Singer
Gets Promotion

Toronto, Canada — Word from overseas is that sergeant pilot Jackie Rae of the Royal Canadian Air Force was recently promoted to the rank of pilot officer. Rae used to do the vocals for that Low Lewis jam band at the Onyx Club. Lewis himself is now with the army at Camp Borden.

Jimmy Namaro, marimba-xylophone exponent, took the vows with charming ex-ballet dancer, Anna Zalo. Jimmy's Monday eve sustainer outa CKCL here is going strong, while his Wednesday and Thursday nite revues at the Tivoli theatre in Hamilton continue until fall.

We get a boot out the way Norm Marshall knocks himself right on out announcing those special CHML airings of American name orks everytime one solos at the Pier ballroom just outside of the Ambitions City.

Jimmy Fry's combo at Port Carling in the Muskoka district features the pianistics of the white Tatum Al McLeod. . . . Gren Hobson working the Jubilee Pavilion in Oshawa thrice weekly, with Aileen Stevens chirping. . . . Morgan Thomas attracting tremendous biz at the Crystal Pier, Crystal Beach.

—Duke Delory

9:15 Art Jarrett, Blackhawk, Chicago—MBS
10:00 Xavier Cugat, Camel Caravan—CBS
11:00 Duke Ellington, Hotel Sherman, Chicago—Blue
11:15 Bobby Byrne, Hotel Edison, N.Y.—CBS
11:30 Buddy Franklin—Blue
11:30 Stan Kenton, Meadow Brook—CBS
12:00 (midnight) Tommy Tucker, Palmer House, Chicago—MBS
12:00 (midnight) Teddy Powell, Log Cabin, N.Y.—NBC

A.M.
12:05 Mitchell Ayres from New York—Blue
12:05 Richard Himber, Essex House, NYC—NBC
12:30 Freddy Martin—Blue
12:30 Johnny Long, Hotel New Yorker—CBS
12:35 Bobby Byrne, Hotel Edison, N.Y.—CBS
1:00 Claude Thornhill, Glen Island Casino—MBS
1:30 Jan Savitt, New Hollywood Casino, Hollywood—MBS
2:00 Cab Calloway, Casa Manana, L.A., To West Coast—MBS

SATURDAY

A.M.
11:05 Delta Rhythm Boys—CBS
P.M.
12:45 Johnny "Seat" Davis, Sea Girt Inn, N.J.—MBS
1:30 Rudy Bundy, Westchester Casino, N.Y.—MBS
2:00 Jerry Wald, Hotel Lincoln, N.Y.—MBS
2:45 George Duffy, Hotel Cleveland, Cleveland—MBS
3:30 Jerry Wald, Hotel Lincoln, N.Y.—MBS
3:45 Charlie Agnew, Deshler Wallick Hotel, Columbus, O.—MBS
4:02 Clyde Lucas, Kenneywood Park, Pittsburgh—MBS
5:00 Jimmy Dorsey, Riverside Theatre, Milwaukee—MBS
5:00 Stan Kenton, Matinee at Meadow Brook—CBS
5:00 Mitchell Ayres—Blue Network
5:30 Lucky Millinder, Savoy Ballroom, N.Y.—Blue
7:05 Dick Kuhn, Hotel Statler, Buffalo, N.Y.—MBS
7:45 Jan Savitt, New Hollywood Casino, N.Y.—MBS
8:30 Dave Rose Orchestra—MBS
9:00 Hit Parade—CBS
10:45 Louis Prima, Summit Inn, Baltimore—MBS

11:00 Duke Ellington, Hotel Sherman, Chicago—Blue
11:15 Dick Kuhn, Hotel Statler, Buffalo—MBS
11:15 Claude Thornhill, Glen Island Casino, N.Y.—CBS
11:30 Dick Jurgens, Totem Pole, Mass.—CBS
11:30 Ted Lewis, Beverly Hills, Ohio—MBS
11:30 Ray Heatherton, Hotel Biltmore, NYC—Blue

A.M.
12:00 Jimmy Joy, Hotel Bismarek, Chicago—MBS
12:05 Freddy Martin, Los Angeles—Blue
12:05 Richard Himber, Essex House, NYC—NBC
12:30 Jerry Wald, Hotel Lincoln, NYC—CBS
12:30 Ray Noble—Blue
12:35 Dick Jurgens, Meadowbrook, N.J.—MBS

1:00 Claude Thornhill, Glen Island Casino—MBS
1:15 Henry King, Hotel Mark Hopkins, San Francisco—MBS
1:30 Dick Stabile, Jack Dempsey's, NYC—MBS
2:00 Cab Calloway, Casa Manana, Calif., West only—MBS

*Ed. Note: Due to a dispute with the AFM, at press time, all NBC remote dance programs were off the air. If returned however, they will follow this schedule.

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ORCHESTRATION
REVIEWS..

By TOM HERRICK

The Humming-Bird

Published by Robbins, Arr. by Paul Weirick

Humming-Bird is similar in character to and authored by the writers of *Ferry-Boat Serenade*. After the 6-bar intro comes the verse split between staccato muted trumpet and legato saxes. After the braces which are for ensemble and saxes with a split at the bridge there's a special chorus which starts off giving the lead to tenor and third alto while first alto and clarinet joins muted trumpets in some 8th note figures. Second trumpet plays an as is lead at the bridge. The last chorus swings lightly.

Miss Americana

Published by Forster, Arr. by Fabian Andre

Jimmy's brother, Caesar Petrillo, collaborated with Mike Mangus to turn out this tuneless new rumba. After the introduction in which clarinets ape a staccato figure played originally by the brass, the lead goes to cup muted brass in the first chorus with some very tasty rumba-like clarinet figures in the background. Saxs get the second chorus. After the second ending there's a 6-bar interlude leading into the special where tenor takes over the lead. At D clarinets on top of saxes assume the melody, and the last is full ensemble. Excellent rumba arrangement.

Don't Cry Sweetheart

Published by Glenmore, Arr. by Jack Mason

A pretty, new, slow ballad written, in part, by Russ Morgan. The repeat choruses are for ensemble and then saxes. After the second ending cup muted brass take the lead out in front of a rolling tenor figure and clarinets in octaves. Tenor takes over the lead in succeeding 8-bar phrases and the last cut chorus is for solidly phrased ensemble.

This Is Worth Fighting For

Published by Harms, Arr. by Paul Weirick

The popular patriotic ballad recently written by Edgar De Lange. Weirick's opening ensemble chorus is beautifully voiced and phrased. Saxes get the second brace and then first alto changes to clarinet during the second ending to join the saxes in a unison lead in the opening bars of the special while cup muted brass play upper register muted figures. Trombone gets the bridge and the last chorus is a la grandiose with a powerful unison brass lead in front of full sax figures. A very lovely tune and an extremely sympathetic arrangement.

Kalamazoo

Published by B.V.C., Arr. by Charlie Hathaway

Glenn Miller and a lot of other guys are giving this tune from the 20th Century pix, *Orchestra Wives*, a terrific ride. And, confirming Hathaway's own opinion (see stock arranger's story), it's one of his best efforts to date. In the first of the repeat choruses, saxes alternately play a unison counterpoint and join the ensemble brass as their part in the proceedings. Reeds get the bridge and then take over the lead in the second repeat chorus in front of occasional muted brass figures. In the first half of the special chorus brass and plungers get behind a wonderfully phrased unison sax chorus. Second trumpet plays some jazz at the bridge and saxes continue with

Please Be There

Published by Courtney, Arr. by Roy Blakeman

Alan Courtney's new pub firm comes up with a mighty nice tune, written by Henry Nemo. After a substantial 8-bar intro which features clarinet on top of saxes, reeds start off with a unison lead in the opening special chorus while third alto blends with trombones in a background. Unison brass take the lead in alternate 4-bar phrases. Reeds get the bridge with clarinet still on top. Follows a couple of repeat choruses and an excellent last that smacks of special arranging. This fellow Blakeman is a very capable manuscripter.

Fighting Sons of the Navy Blue

Published by Vanguard, Arr. by Buddy Baker

Written by a navy man, Bill Watters, *Fighting Sons* was originally a march, but it's here adapted for dance bands as a fox trot. It's a rather lengthy opus and most of the arrangement is given over to the lengthy repeat choruses.

ALSO RECOMMENDED

Aurora, Published by Robbins, Arr. by Paul Weirick.

Serenade in Blue, Published by B.V.C., Arr. by Charley Hathaway.

Isacoso, Published by Robbins, Arr. by Raymond Usera.

Isabella Kissed a Fella, Published by A.Y.B., Arr. by Paul Weirick.

Good-bye My Little Darling, Published by Scheuerle Bros., Arr. by Al Coliaco.

Oye El Carbonero, Published by Marks, Arr. by Jose Morand.

Warnings and Fines
Threaten Jamsters

New York—Looks as if jamming is on the way out—at least if union execs have their way. Recent warnings and stiff fines have been handed out in Boston, Philly, Pittsburgh, Cleveland, and Washington, to emphasize the headmen's dislike for music served free, regardless of the whereabouts. New York has frowned for several years on jamming, permitting it only in instances where a staff band is paid full scale.

Moten With Allen

New York—Red Allen opened at Kelly's Stable last month with a new bass player, Benny Moten. Moten, no relation to the Kansas City music clan, used to work with Harold Austin's little band at the Open Door here.

Bum Lip?
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From the looks of old Sarj's mail bag these days, *Down Beat* is going to start demanding its base pay from Uncle Sam because it's a sure thing that the *Beat* is landing on all the shores thus far visited by the privs., sgts., and gen's of this man's army. For instance, on top of the stack is an inter-office memo from Sgt. Clayton Schmidt who informs us that he has been transferred along with the band of the 200th Field Artillery from "Somewhere in Australia" to "Somewhere, some place on an island in the Pacific owned by the French." And directly below that is a letter from Seaman Fred Johnson in Ireland who has been passing out the *Beat* to local Irish cats. The *Beat* has landed and has the situation well in hand.

Natives are Squares

Aforementioned Sgt. Schmidt "Somewhere on an island etc. . . ." is kicking but plenty about the cats where he and the 200th are stationed. He complains that all the boys have decided that they will be the "corniest cats in the business" when they return home. They haven't heard a new tune in almost a year and to top it off, the natives are nothing but squares. Anyhow, Sgt. Schmidt says the boys get together regularly and kick *Honeysuckle Rose* through the paces while the natives look on glassy eyed. Just as the *Down Beats* come through with the regular morning mail . . . which they receive five weeks from mailing time . . . the Sergeant says the boys keep up their morale to stare back at the natives from under their pith helmets.

Over in Ireland, Seaman Fred Johnson says that the American boys are getting their kicks from a righteous little group, Albert White's Dance-Timers, a six piece outfit that really comes on. James McNight, piano man, styles after Bob Zurke and does a nice job. Furthermore, the American boys have been converting the Irish girls into cats. Sounds like fun.

Out of the sounds that issue from an army band barracks has come to Sarj the military tones of two original marches written by a couple of bandboys at the Fort Bragg, N. C., Field Artillery Replacement Center. The two marches, "TR 62 Upstairs" by Tech. Sgt. George Pollock of Homer City, Pa. (where he played tram with Charlie Dornberger), and "TR 68 Downstairs" by Technician Fifth Grade Edward Prior of Philadelphia (trumpet with Meyer Davis) are dedicated to their barracks mates on the two floors of their Army home. And from Camp Chaffee, Arkansas, Corp. Joe Monia saddles a new original called 68th Armored Regiment March. Joe also directs the choir, plays violin for services, makes solo concert appearances and plays in the dance band.

Wants Musicians

Tech. Sgt. Al Cornila is trying to organize a band at Camp Pickett, Va., and has asked Sarj to tell any of you prospective Pickett trainees to get in touch with him via the nearest carrier pigeon. He wants men for the outfit but plenty. Up until last month, Camp Perry, just outside Toledo, Ohio, didn't have a band of any kind. Enter Sam Finger, topnotch hot reed man from Cleveland which struck the Colonel so much that

a new band there has been given permission to continue until regular authorization can be wangled from the War Department. It's now up to 13 men and Frank Strasek has been made musical director.

An ex-hooper, now a drummer, Pvt. Sam'l Waxman, writes Sarj with news of the dance band at Camp Davis, N. C., which he insists really "takes the icing" for a crew that really kicks. Sam plays drums in the 11 piece outfit and brags about everyone in the outfit but himself. Ex-Isham Jones sax man, Jim Smith, sits in second alto chair. On tenor the band has a Lester Young component in a lad from Orlando, Florida. Most of the boys seem to be from up New York way. If the boys all feel like Pvt. Sam'l about the band, they must really "take the icing."

However, Cpl. J. Roger Persby, a guitar man from South Side Chicago (who addresses his letter to the "Sergeant" . . . egad, such formality, pops), raves but plenty about the combo at Pendleton Air base, Pendleton, Oregon. Sgt. Todd leads the outfit which brags of three rhythm, four reeds and three brass. Leader Todd and Eddie Brombeck, bass man, have also dashed off a pensive ditty entitled, pensively enough, I'm in a Pensive Mood. Sarj's man, Persby, is asking for some information as to the whereabouts of Dean Polard and Jack Shoop, both in service.

Seek Orchestrations

Sarj has an extra mailbag overflowing with requests for orchestrations and all we can say at the present time is that neither Sarj nor the *Beat* has forgotten them epistles. We'll be hot on some sort of a deal for you in the very near future, that is, if all goes well.

Chum Pvt. Eddie Gay from Fort Benning, Ga., says that his outfit's really cookin' with gas when it comes to one nighters. The boys played a concert in Mexicali, South of the Border, on a Sunday and the following Thursday they dashed off a soiree for the assorted assembled at Fort Benning, some 3,500 burning miles distant. Eddie also has a beef in that where before he was a part of a cavalry division, now he is in the armored division and those steel plated jeeps don't respond to the mellow tones of a muted trumpet like a good cavalry horse does.

Tech. Sgt. Thomas E. Stanton slaps Sarj on the back with a whole armful of bouquets. The information dispensed through this column regarding fellow musicians who have been drafted or transferred makes them read Sarj's mailbag down to the last dribble. Remember that, boys, a note to this department might put you in contact with a bunch of the boys spread throughout the states and

Here's Dean



One of the first band leaders in the country to give up his musical career and enter service was Dean Hudson, shown here in his officer's uniform.

"somewheres." Sgt. Stanton is one of that group asking for arrangements. Hang on, Sarj. Tom sends us the dope that two ex-Tony Pastor boys are there at Fort Getty. Louis Ritlop, Pastor's lead alto, and Marvin Wittstein, bass, are the boys mentioned.

Georgia Jive

Again from Fort Benning, Ga., comes word from another cat, Pvt. George S. Everly, a former Baltimore sax and clarinet man and an ex-*Down Beat* correspondent. Pvt. George is pretty well satisfied with the three squares of army life and says, "Thank goodness *Down Beat* hasn't been rationed yet." Well, George, Connie Haines on the cover of the *Beat* puts enough spice into the mag to offset all the sugar in a page of Lombardo news so we won't be rationed this issue anyhow. Nelson Terhune, ex-Vic Fraysee first trumpet has made a hasty trip to England for a little voluntary service. He has since returned to Ft. Monmouth but while in England he sat in with a lot of broad 'a' bands for a few kicks. Mrs. Robert Pettay drops a line to Sarj to say that hubby Bob is now playing in a newly organized band at Camp Perry, Ohio, with other musicians from the bands of Sammy Kaye, George Duffy, etc. The Tune Toppers vocal quartet joined the navy early in the month.

Dale Sloan in the Corporal department, ex-George Fields trumpeter, has been keeping himself busy in Stockton, California, acting as emcee and announcer on local army talent radio shows over KGDM. Abe Joseph, former Local 4 highlight is heading the band at Camp Claiborne, La., while Bill Rice, former WHK (Cleveland) guitarist, is down there with him. Pvt. Lou Olman, formerly Red Norvo's manager is now stationed at Fort Gulick, Panama. Bob Kennedy, trumpet, and Jimmy

Stage Manager, Leader Make With Steam Shovel

Fort Jackson, S. C.—It was only a short while ago that Lou Blumenkrantz was a stage manager and Fran O'Hanlon was the leader of a popular dance orchestra.

Today Privates Blumenkrantz and O'Hanlon are managing steam shovels, directing building of military bridges and taking the lead in other important activities that has to do with the serious business of training for war while members of the 302nd Engineer Battalion, 77th Infantry Division, at Fort Jackson.

Wife Leads Band

Private O'Hanlon was leading a dance orchestra in the well-known Aragon Ballroom in Philadelphia before joining the army. While her husband is serving his country, Mrs. O'Hanlon is substituting in his place and leading the orchestra.

Pvt. Blumenkrantz was known to the theater world as "Lou Leif" when he was directing Broadway hit shows such as *Brooklyn, U.S.A.*, *Eternal Road*, and *Pins and Needles*. Before becoming a stage manager he had the widely varied experience of concert dancer for five years, working in a Bowery hock shop and assistant chemist in a laboratory.

Pvt. Blumenkrantz has been in the army a month now and is beginning to get his feet on the ground. He is taking a radio operator's course and likes it very much. But he still has his heart in the theater and at present is rounding up talent in his organization for amateur shows and plays to entertain his fellow soldiers when they go on maneuvers and field hikes in the future.

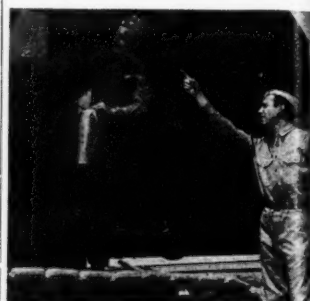
May Be Transferred

Pvt. Blumenkrantz is very proud of a letter he has just received from Sgt. Ezra Stone, who is known throughout America as "Henry

Gemus, Rute and Barry, left Red Norvo's band last month to join Saxie Dowell's Navy band at Norfolk, Va. John St. Claire, Jr., of Hot Springs, Ark., has been reported lost in the Philippines. He was director of the 200th Coast Artillery band and before entering the army had played with several bands locally and throughout the country.

Sarj would like to know where Cpl. Eddie Heffner is stationed. He was recently at Lakeland, Fla. Eddie was a West Coast booker before entering the service. Lt. Jake Hutchison, former west coast drummer, was sent out to follow up some Jap planes after a recent raid but returned unhappily to his "Somewhere in Australia" base after scouring the area in an attempt to scare some of the boys up. Commented Cpl. Jake to the news services, "Hell, they didn't want to play."

Okay, chum, play reveille.



From stage manager to steam shovel manager in 30 days is what the army has done for Pvt. Lou Blumenkrantz, who was known to Broadway as Lou Leif. He is shown here giving Pvt. Fran O'Hanlon, Philadelphia band leader, a few pointers on operating a huge steam shovel at Fort Jackson, S. C. Pic by Bob Ghio.

Aldrich." Stone is attempting to get Blumenkrantz transferred to Camp Upton to work with himself and Irving Berlin in producing the show, *This Is the Army*. Pvt. O'Hanlon has been playing the Aragon Ballroom in Philadelphia for a couple of years before coming to the army. He started his musical career as a page boy in the Metropolitan Opera House at Philadelphia when he was 9 years old. He began playing violin for different local bands, but later dropped the violin and took up swinging a baton, for, as he bluntly puts it, "They'll hire a band leader to swing a baton, but boy, a fiddle player! They really have a the getting a job." He has been leading his own band for about five years.

—Corp. Owen Cotton

Sonny Dunham Crew Leaves Coast for Tour

Hollywood—Following a lengthy and successful tour of the Pacific Coast, Sonny Dunham's crew is making a series of one night tours throughout the middle west and east. The band will not linger long, however, but is slated to return to Hollywood's Palladium in late October.

Jerry Lester, Palladium spark-plug, joins the band as road manager on their present tour and plans to work with the band in that capacity.

Still Pondering Over Fate of Duchin Band

New York—With Eddie Duchin in the navy, his singer, June Robbins, will probably do night club work. Duchin stated definitely that the band wouldn't stay together after his leave, but MCA is still trying to figure some way of using it, figuring that it is a shame to let an organized, rehearsed band go to pot. The office realizes that Duchin's band as such though, without Duchin, isn't commercially too big an apple.

Yes, Isn't He?

Paging Sam Goldwyn: In a recent pronouncement, a sterling exec of the AFM came out with this gem: "and in the prosecution of the international war—in the grasp of which we are now enthralled." Happy about the whole thing, isn't he?

Jazz in the Raw



Camp Shelby, Miss.—Settled in their new "dust bowl" area, the dance band of the 152nd Infantry pauses in a tough rehearsal to be snapped by the regimental photographer. Left to right the band includes: Sammy Owens, Darrell Springer, Bob Gaskill, Pvt. Merwin, Dagwood Walton, saxes; George Sanders, Danny Price, trombones; Merle Denny, Fuzz Wells, Alton J. Huser, trumpets; Keith Avey, drums; Jimmie Harlin, bass; Don Ludlow, guitar.

Members of the band come from parts of Ohio, Indiana and Kentucky. Some have played professionally and others have just played. All in all a solid enough outfit for the dear old Infantry. The outfit is fronted by Rudy Prashina, a fiddle player of the Joe Venuti category!

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Benny Payne Was Boy Soprano

Son of Preacher, Cab's Pianist Has Some Unique Musical Ideas to Offer

By Sharon Pease

Benny Payne, pianist, arranger, and featured vocalist with Cab Calloway's orchestra, comes by his love of music quite naturally, as all the members of his family were musical. His father, Rev. Joseph T. Payne, at one time sang bass with the Williams Singers, who toured the country extensively doing church and concert work.

Benny, who was a boy soprano, was tutored by his grandmother on his mother's side, Mary Reed Booker, who had been an understudy to Black Patti, the noted soprano.

Benny was born in Philadelphia 35 years ago. There, at the age of 12, he started the study of piano under the guidance of Al Hill. Since that time he has worked with other teachers and is still a serious student. His first job was as church organist when he was 16. Three years later he broke into show business playing piano and singing between dance sets at the Cotton Club in Philly.

Records With Fats

After two years at various jobs he joined Wilbur Sweatman's Orchestra to play and sing between sets. He was with Sweatman about six months, most of the time in New York, then left to take a job at the Mad House in Harlem. During this period, he studied with Fats Waller, whom he had met in Philly where Fats had given him some tips on organ playing. Benny made his first record with Waller,

a two-piano version of *St. Louis Blues* and *After You've Gone* on Victor No. 22371.

(Eda. Note: George Hoefer will discuss this record in his *Hot Box* column in the August 15th issue of *Down Beat*. Watch for it!)

Through Bill Robinson's recommendation, Benny landed a job in the show *Blackbirds of 1929*. He sang in the choir and acted as relief pianist. In May of 1929 the show was taken to Paris for a three-month run at the Moulin Rouge.

Meets Calloway

After returning to New York, Benny did the same type work with *Hot Chocolates* in the fall of 1929. Here he met Calloway who had been fronting a band known as the Alabamians, and had given it up to take a singing part in the show.

When *Hot Chocolates* closed, Benny went into the Clam House as accompanist for vocalist Gladys Bentley. Cab took over a dance band called the Missourians. A few months later Cab took the band into the Cotton Club to replace



Benny Payne

Duke Ellington who was leaving for Hollywood for the Amos and Andy picture *Check and Double Check*. At rehearsal he learned that Payne was also on the job as part of a trio. When the date closed Cab reorganized his band and put Benny on piano. That was more than ten years ago and in that period Benny has lost less than ten days work on account of illness. He has never been late for an engagement or rehearsal with one exception. "I had gotten to bed a 'little late,'" Benny recalls, "And when I woke up, I found I had missed the entire night's work at the Cotton Club." It was an expensive nap, as Cab fined him a five-day layoff.

Liked European Tour

Benny cites as the high spot of his association with Calloway, the band's European tour of 1934 when they played in Holland, Belgium, France, and England. During their engagement at the Kit Kat in London many members of the royalty were guests including

the present Duke of Windsor, who

Payne is a big fellow, six feet two inches in height, and weighs 210. He is friendly and genial and a serious musician. He plays a lot of piano, a sample of which is shown herewith. A four-bar introduction and sixteen-bar chorus of an original which he calls *Foolin' Around*. Investigation will reveal that contrary to the title he isn't foolin' for the example is filled with excellent ideas.

Note Chord Structure

Note the structure of the chords used in the introduction. Starting with a B flat major triad in the treble and its 7th (A flat) in the bass, it moves through a series of chromatics ending with B harmony as a lead to the dominant (B flat

seventh) in measure four.

Notice the clever use of single tone melodies, thirds and chords throughout the first six measures of the chorus. At measures seven and eight after the double bar there is a nice idea for embellishing the usual four beats of tonic and four beats of dominant. After two beats of tonic (E flat) Benny goes into two beats of G flat ninth, (Modulate to Page 20)

WANTED

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TIPS FOR TUBMEN

By GEORGE WETTLING

Just received a letter from my friend, George Lawrence Stone of Boston—and what fine advice he has for all of us on proper foundation and daily practice. George says that proper foundation spells the difference between the big timer and the others. Daily practice is the only way to build a pair of smart wrists. The average kid sees a big name drummer snap through an intricate routine that took years to perfect, he goes home and endeavors to duplicate it, beat for beat, motion for motion. What he should be doing is practicing the simple foundational beats (rudiments), without which he can never hope to reproduce big time routines.

We all have inspiration (we hope), but if the band jumps faster than our wrists will work, we might just as well have stayed in bed. George says he's not quite a hundred years old yet and he still warms up on simple exercises. And, take my word for it, he does and how!

Ellis Gibson of McAlester, Okla., and Jack Ross and Happy Paulsen, both of Kansas City, Mo., write me about the developing of the left hand, which is a mighty important factor to any of us right-handed drummers. Recently, while in Chicago, my teacher Roy Knapp gave me the greatest left hand exercise I've seen yet. This exercise is to be started slowly and gradually increased, keeping the left hand going a solid four. These exercises are for the left stick on the snare drum-right stick on the high hats, tom toms, etc.

The Les Hite band heard here displayed tremendous possibilities. Still slightly ragged around the edges—especially in the reeds—but every man is enthusiastic and the solos are right on top.

—Don McKim



GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

"It's amazing how all those characters who keep claiming that Benny Goodman and Artie Shaw are the greatest jazz clarinetists of all time keep forgetting all about Tesch, Johnny Dodds, Joe Marsala and Irv Fazola," says Jim Grabert, of Chicago.

"Maybe they didn't read Mike Levin's Record Review in the May 1 issue of the Beat," Grabert continues. "Anyway, isn't this 'clarinet great' business petered out? How about the tenor sax? I'll take Freeman anyway."

What do you say, gates? Is Bud Freeman the greatest tenor sax player? I, personally, would immediately nominate Ben Webster and the late Leon (Chu) Berry. Ben Webster, for his beautiful tone and great musicianship, and Chu Berry for his driving, exciting tenor work which thrilled me like nothing ever did. And Bud Freeman is a long-life friend of mine, too.

Crowd 'im With It

So shoot your letters in, gates, to the Gutbucket Drippings. Here are some more letters that just dripped in.

Says J. Johnson, of Tufts College, Mass. (and is he kidding about this?): "Dear Bob:

It really gets my ear the way some of these cats give out about Dick Jurgens and ork not being so sharp. Adverse to most drippin's, I think he has a terrific style, not the least bit slinky. What ever harspichordist says ditto knows his stuff. I also think A. Shaw has slipped about 150 per cent, so get on the roll and put the boys on the ball again."

It's enough to make a preacher cuss. "I would like to say a few words about Jerry Wald's swell band," cries Wayne Deegan, of Pottstown, Pa. "I think he plays clarinet just as good as Benny Goodman, and as for his pretty chirper, Anita Boyer, by name, I think she is just about tops. Have you ever heard the way she sings along

with Jerry's clarinet. Why it's beautiful."

Now comes the biggest explosion of the day.

"I'm mad," says Leon McConkie, Crib No. 3, Babies' Hospital, 915 Church St., Hollidaysburg, Pa. "Here is my answer to Billy Dickson's very inconsiderate letter in the July 1 issue."

"Will some kind soul please inform me, a mere baby of 16, just how long I'll have to wait before I come of age? How many years will come and go before my infant brain will be permitted to express itself in a musical magazine alongside such honorable men as Billy Dickson, who was 'associated with the old Original Dixieland Jazz Band?'"

"Gee Whiz, Bob, it's becoming disgusting! Practically every issue, some narrow-minded old fogey gripes about a 'know nothing high school student' daring to criticize a musician."

"I've been reading Down Beat for two years now. Reading about oldtime musicians and present-day ones. I don't like Sammy Kaye, Guy Lombardo, Russ Morgan or the other corny gentlemen."

"No, Mr. Dickson, I've never heard 'Slimy Steven and his Dixieland Buttercups' play Lazy Daddy or Fidgety Feet. So that makes me a square. I never heard Bix Beiderbecke either. Everyone couldn't have been born in the middle ages."

"I wish some of these grandpaps would wake up. This is 1942, not 1742. There are still men living that can play jazz, and a good many of those men are not over 20 years old, and at least a quarter of their fans are in their teens."

Little Band on Big Job



Los Angeles—Art Whiting's six-piece combo has one of the toughest assignments in the music business. As alternate band at the Hollywood Palladium it is their job to play to a crowd that has just been listening to some big, widely publicized, flashy musical attraction, such as Harry James, Les Brown or Woody Herman. Art's band plays everything from memory, from improvised arrangements; has good specialty performers in Jack Riley, the 300-lb. vib player; and Vocalist Maxine Conrad. The other members: Art, drums; Maurice Paul, piano; Freddy Whiteside, bass; Chuck Butler, tenor; Hal Loynd, trumpet.

B. Payne Cut First Record With Waller

(Jumped from Page 19)

then two of B seventh, and on into the dominant with the fifth augmented (B flat augmented seventh).

Another High Spot

Another high spot is the lead into the ending starting with beat three of the third from the last measure. At this point he uses F ninth chord with the ninth (G) on top. Beat four is B flat harmony

with the G retained as top note to form a thirteenth. Note the use of the minor ninth (C flat) within the treble chord. This chord naturally resolves to E flat harmony but instead Benny takes it into D flat, with root and fifth in the bass and the third as the lower note of the treble. The 7th is used as the first melody note then moves upward through the root, ninth, and third. Using this same structure he then goes to G flat, B, and D flat harmony to get into F minor ninth on beat one of the last measure. Then comes a repeat of B flat with minor ninth and thirteenth, this time resolving to the tonic.

EDITOR'S NOTE: Mail for Sharon A. Payne should be sent direct to his teaching studios, Suite 815, Lyon & Healy Bldg., Chicago, Ill.

Profit at George's

New York—Clarence Profit, crack pianist, opened at George's Tavern here last month with a quartet. Scoville (Buster) Brown, previous head man on the stand, is rehearsing a seven piece band with his eye on a mid-town spot.

Kyser Boosts Bond Sales

Milwaukee Papers
Not Hep; Dub
Earl Like Pickle

Milwaukee, Wis.—Kay Kyser and his ork gave a free show on Wisconsin avenue during their week's stay at the Riverside. Object of the show was to help boost the sale of defense bonds and stamps, and boost it they did. Kay and the boys entertained for forty-five minutes in the afternoon between shows, and attracted such a crowd that all traffic for several blocks around had to be rerouted.

Concerts Cancelled

The Wisconsin Symphony orchestra cancelled two open air concerts because of lack of personnel. The orchestra has only 34 pieces, and the county park commission decided that this was an insufficient number of men to properly present classical music. The commission does not have the money to hire more musicians, it was explained.

Local newspaper typesetters are apparently not "up" on the name bands. Twice in the last few months, the names of leading orchestras have been sadly misspelled in the papers, resulting in heated words and loss of business. Count Basie came to town and was splashed around in the newspaper as "Count Busie"; last month Earl Hines brought his ork to town and they were called "Earl Heinz" and his band.

Trumpeter Drowns

Club Milwaukeean has been completely rebuilt from its disastrous fire of several months ago, and opened a couple of weeks ago. Tony Beaumont and his orchestra, who lost their instruments in the fire, are back on the stage. Vernon Allmon, trumpet man in Bob Helm's ork, was drowned last week at Quincy, Illinois, when he and Dave Corrigan floated over a dam in a row boat. Dave was rescued by fishermen.

—Sig Heller

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BANDS DUG BY THE Beat

JERRY WALD

(Reviewed at Hotel Lincoln, New York)

No other band in the last year has been shot out of oblivion into the light of public approval the way the Wald band has. It's getting more airtime than almost any combo in New York. It was signed to record for Decca after the WPB wax restrictions went into effect, and it has broken the record for length of stay at the Lincoln.

The reasons have been fairly simple. Jerry wanted to build a band that would play a certain style, a style that the public has already indicated it liked. Call it Shaw, call it anything you want, the point is that Jerry went out to get it, and he has it.

Backing his clary is a fine reed section. Up until a few days ago, I would have felt uneasy about saying this. But with Les Robinson, the old Shaw lead man, in on alto, and with Bob Dukoff's tenor work added, everything is vastly improved. The reeds have much better intonation, and often achieve a very pretty quality in back of Wald's showy stickwork. Robinson is sheer pleasure to listen to, effortlessly reading a new book and making the whole section follow his lead with impelling ease.

From the jazz standpoint, best section in the band is the trombone. Three-way blend is good, their attack and intonation excellent, and some fine Jenny-like hot is to be heard.

Artie Ryerson's guitar work needs no praise—it's one of the best. Long famed for his speed and ideas, Artie gets a tone from an electric guitar that's reminiscent of the full-bodied colorings that Dick McDonough used to elicit.

Adding Harry Jaeger to the rhythm section has made a world of difference. His experience and ability to play the beats that Wald wants have given the section a character that it didn't have before. All four rhythm men achieve constantly the clipped, incisive drive that the band's style demands, and manage to do it quietly.

Best thing in the band for my dough is songstress Anita Boyer. Her duets with Wald's clarinet are not only good showmanship, but original and ear-worthy, while her solos have a diction and sense of clean phrasing that 99 per cent of the singers today lack.

Arranging is mainly in the hands of Bill Challis, whose deep-toned scores for Whiteman and Shaw are well-known. Wald uses a large group of other arrangers though in an effort to build a wide library. He keeps unity in the style by telling each man how he wants the arrangement planned, and then letting the scorer fill it out.

The night the band was caught, it had just played five shows at the Strand, where despite the heat wave, it's been knocking off a very heavy gross. In spite of that, the band had lots of life, and showed the solid sense of style that Wald wants it to. There is no question that this band is going to be a dough-puller. It has too much ability, back of it, and too much ability, along lines that the public has shown it likes, to do anything but be a sterling sock at the cash register—and before very long at that.

—mix

LOUIS ARMSTRONG

(Reviewed at the Regal Theater, Chicago)

Satchmo may be a mere shadow of his former self in figure (diet), but his horn virtuosity is constant and always tops. They still line up in front of Ken Blewett's Regal when the trumpet king is enthroned on that stage. Between shows Louis dons his stocking cap and shows visitors a late snapshot of the man "who showed him," William "Bunk" Johnson of New Orleans. The picture had just been brought to him by Bill Russell (Jazz Record Book).

Louis opens soloing *Exactly Like You*. The band is a group of

soloists and the ensembles are lethargic. The crowd still goes strong for the saccharine vocals by Sonny Woods. Sober faced Luis Russell batons while Louis comes on and off the stage to introduce the acts and play a few notes here and there. The band cut-up, George Washington (trombone), continues to divert with his wise cracks.

Evansville, Indiana's gift to jazz, Big Sid Catlett does some fine drumming, especially on the number, *Blues on the Second Line*, where all the instrumentalists get a chance to improvise their choruses. A patriotic number was offered based on the old *Any Rags*, *Any Bottles*, except in this case the current old rubber drive was plugged vocally by Louis in that one and only style of his. Joe Garland's new tune, *Leap Frog*, featured Garland himself on bass sax. Velma Middleton, not yet influenced by Louis' reducing, sings and dances a la June Richmond.

Personnel—Louis Armstrong, trumpet, vocal and bass man; Luis Russell, piano and conductor; Sidney Catlett, drums; John Simmons, bass; Lawrence Lucie, guitar; Joe Garland, tenor and bass sax; Prince Robinson, tenor; Carl Frye, alto; Rupert Colas, alto; George Washington, H. C. Chambers, and James Whitely, trombones; Bernard Flood, Frank Galbreath and Shelton Hempill, trumpets; Sonny Woods and Velma Middleton, vocals.

—hoe

BOBBY SHERWOOD

(Reviewed at Zucca's, Los Angeles)

Los Angeles—There has been some fancy sluffing going on as far as the local Bobby Sherwood orch is concerned. Well deserved raves have been given to Bonnie Lou, the Johnny Mercerized vocalist in the unit, but not a word has been said about Bobby or the band.

Bob is a studio product, having worked as studio arranger and musician with several of the moon-pitcher lots and it was there that he made the acquaintance of his backer, Johnny Mercer. While Bobby's main forte seemed to lie in the arranging business, he also picked up a trumpet or a guitar from time to time and made a business of amazing local musicians with his fine ability on both instruments. In the band he solos on both instruments and knocks off a Teagarden-Sinatra style vocal when the going gets dull.

The band is on the order of Stan Kenton with a bit less accent on the vivid syncopation of the latter and with the arrangements less sensational and more commercial. High spots in the band's work fall in Bobby's work on trumpet and guitar. His trumpet is very capable in a casual style overflowing with ideas. Solos are clean, strictly ad lib and yet well thought out. His guitar, unamplified, reminded us of Bus Etri, recently deceased. Barnett man. His plerum solo work is fine and his chords are better. Bob's vocals are as easy as his instrumental solos and sell well as do those of the Bobettes, a brother and sister quartet, with whom Sherwood often works a-la Sinatra and the Pied Pipers.

It's hard to say much about instrumentalists within the band because changes were numerous when the band left town for the Northwest recently, but there were

still fine solo chairs in the trumpet section and a fine tenor man. The band is being released on wax (Petrillo permitting) via Capitol Records. One already pressed with a Dixieland twist, is a Sherwood original, *Elks Parade*. It shows the band off well but on a rather off style for the boys. Though Bobby has a "from-the-hills" look about him, he does everything, including leading and smiling, so well that he'll rise.

—dix

PEE WEE ERWIN

(Reviewed at the Trianon Ballroom—Chicago)

Pee Wee Erwin assembled this band in New York last January and to date has played extended engagements in Columbus, Salt Lake City and Detroit. Early July found them installed for a two week run in Chicago's "Palace of Dance and Romance."

The Trianon in the Windy City is a replica of the ballroom in Trianon Palace outside Paris and its Hall of Fame features auto-graphed photos of all the "sugar note" maestros in the business. Ties around the neck are required and if your feet should get a bit enthusiastic an athletic build in a white coat will politely warn, "jitterbugging is not allowed." Now that you have the setting for this review we will get along to the band.

The band is built around Pee Wee's trumpeting which on this date was either muted or played along the Spivak vein. He blows creditable and well liked solos on *Star Dust* and *Starry Night*. Unfortunately, the other star soloist with the band did not take off on his trombone but did do vocals. The trombonist was Joe Harris who played the Goodman Congress date in '36 with Pee Wee. There was a profusion of old melodic medleys such as *Tea for Two—Pagan Love Song—Do You Ever Think of Me?*, etc., which made up entire dance sets and sounded as though they were worked out expressly for the occasion. Tunes were played straight without the usual Jurgensen novelties and Lombardo wails that have been so evident from this bandstand.

One couple slipped in a request for *Jersey Bounce* and the band kicked it out uncertainly but politely, along with a subdued diller of *Ja Da*. Set up of the unit was a row of four saxes, a middle lair of two trombones, and a top shelf of three trumpets with drums, bass, and piano filling out the three rows. Pee Wee conducts and plays from the podium and a male vocalist sits around. No canary on the roster at present.

Personnel—Pee Wee Erwin, trumpet and leader; Jack Thompson, Allen Klaus, trumpets; Joe Harris, Herb Winfield, Jr., trombones; Norm Meyer, Jerry Albright, Barney Moreno, Willard Greenwald, saxes; Larry Pryor, piano and arranger; Cody Sandifer, drums; Mort Stulmaker, bass (formerly with Berigan and Red Nichols); Billy Usher, vocalist.

—hoe

New York—Andy Kirk's band made its first wax in some time last month when it cut *Hey Lawdy Mama*, *Ride On*, *Worried Life Blues*, and *Shorty Boo* at the Decca studios.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX By GEORGE HOEFER, Jr.

Art Hodes, although Russian born, believes so sincerely in American Jazz that he will sacrifice an \$80 per week job unless the band is one wherein the musicians are free to play the way they feel as well as play sympathetically together. Art says, "Jazz musicians are at the end of the rope, there aren't any young ones coming up who have originality."

Ardenly campaigning for the small band, Hodes believes the best jazz comes out of a small group of men who associate constantly together living and thinking nothing but jazz. While in Chicago Art hung around with Wingy Mannone and together they frequented Mrs. Circha's joint on the South Side where Louis, Earl Hines, Zutty, Muggsy, Tesch and many other jazzmen partook of prohibition gin and got to know each other. On *Monday Date* by the Hot Five Louis got in a vocal plug for Mrs. Circha's gin in the introduction.



Art Hodes

Around 1930 Art and Wingy had the last white band to play the El Rado Club at 55th and Prairie. Bud Freeman, Gene Krupa and the guitarist Herman Foster were in the band. After Jimmy Noone followed them in to this spot the blues pianist and New Orleans horn man starved together for many months. By 1934 Art had joined Floyd Town's band at Harry's New Yorker. Their theme was Art's *Randolph Street Rag*, the tune that he recorded for Signature a year back with the Chicago Rhythm Kings. This band opened and closed just prior to Benny Goodman's arrival at the Congress in '36 or just a bit too early to ride the crest of the swing wave.

Before moving to New York City in April, 1938, Hodes worked the Winona Gardens with Frank Snyder, one time drummer with the New Orleans Rhythm Kings. It was there that Goodman came when Stacy left to hear Art play. The audition consisted of Art being requested to play accompaniment while Helen Forrest tried to sing the blues. Art's sincere and beautiful blues improvisations

New York—Henry Okun, former flack for Stan Kenton, has taken over the road management of the Al Donahue band. Frank Walsh moves into New York to handle the band's agency and booking affairs here. Real twist since some years ago Okun traveled ahead of the Donahue band as press man.

didn't jell with those of a big swing band canary. Consequently, that was one job on which Art Hodes didn't follow Jess Stacy.

Today Art has his own jazz program over WNYC, New York. The idea behind the program is to feature jazz solos that say something with plenty of old Hot Fives, etc. Hodes is very interested in the record collectors and believes they are responsible for keeping jazz alive.

Record of the Month

Page 227 Delaunay's Discography—incorrect personnel.

Page 165 Jazz Record Book—correct personnel.

JOE "WINGY" MANNONE
AND HIS CLUB ROYALE
ORCHESTRA

Isn't There a Little Love?

Vocalion 15797, HRS 13.

Trying to Stop My Crying — HRS 3.

No master numbers showing on disc. Recorded in 1930—Chicago. With Wingy—trumpet, Tesch—clar., Augie Schellange—drums, Ray Biondi—guitar, Snurps—tenor sax, and ART HODES—piano. Boys were not working at the time. Rehearsed for three days in a Capone joint lined up by Schellange who with Biondi and Mannone composed *Trying to Stop My Crying*. This was only Hodes only recording prior to the Dan Qualey Solo Art sides.

Pass the Drivel: William "Bunk" Johnson was recorded with a New Orleans jazz band in June. Dave Stuart has the sides and if able to obtain wax will issue them on Jazz Man Record Shop label.

Baby Dodds finally has left Tin Pan Alley in Chicago and is vacationing.

Richard M. Jones has at long last received his ASCAP button.

Featheringill of the Groove has an interesting Broadway record No. 1161. Both sides are listed as by Axel Christensen playing piano solo. Mr. Christensen is a Chicago piano teacher and one side *Symphonic* (20243) is undoubtedly by him. The reverse however, *Walking Blues* (20242) sounds like a colored boogie woogie pianist.

Orm Downes, drummer with Ted Weems made his first record with the Earl Gresh Gangplank orchestra on Edison in New York.

Collector's Catalogue—Mr. and Mrs. Phil Featheringill—165 Ontario St., Chicago. General interests featuring King Oliver. Fans of the onetime Harlem Hamfats band. Phil is now handling old records at the Groove.

Talbott Sigafosse, Gaithersburg, Md.—Principally collects Muggsy, Sidney De Paris, Bix, Bubba Miles and Teagarden.

Arthur C. Clough, 232 South St., Portsmouth, N.H. Interested in the older Glenn Miller recordings. Those on Columbia and Brunswick. Willing to pay three and four dollars a copy for same.

Gas Problem

New York—There are five musicians and twenty-five girls around town who still sizzle when they think of the bus driver that drove them out to a Jersey army dance last month. Seems that bus ran out of gas in the middle of nowhere. After some hours of prancing around, the character came up with a five gallon tin of gas, poured it in the tank—only to have it overflow on the road. Seems that unwittingly his knee had kicked off the gas valve while driving!

One of Fletcher Henderson's Greatest Jazz Bands



This photo of one of Fletcher Henderson's greatest Negro bands was snapped at Atlantic City during the early '30's. The band boasted many future jazz stars. Shown from left to right are, back row, John Kirby, Coleman Hawkins, Russell Procope, Rex Stewart,

Bobby Stark, and Clarence Holliday; front row, Edgar Sampson, Sandy Williams, J. C. Higginbotham, Henderson himself, Russell Smith, and Walter Johnson. Pic, Courtesy of George Hoefler, Jr.

Bus Situation to Eliminate Most Colored Bands

No Action on Plea of Calloway—Units Facing Break Up

By Mike Levin

New York—Buses are a thing of the past. From now on, bands will have to travel either by car or by train. Both are going to be hard. Rubber, of course, is unobtainable. According to what the *Beat* has been able to glean in advance information from Washington, gas rationing will be reduced to two gallons a week. Band leaders will be given some extra, but not enough to make the sort of jumps the band business has been accustomed to in the past. Railroad tickets will probably be rationed before the year is out. In any event, trains will be crowded, and late, making connections impossible to figure with any accuracy.

All of this means that one-nighters will be very few and far between, with plenty of time allowed for jumps. Some bookers are already demanding that promoters agree to provide transportation from the nearest railroad to the hall. If they don't, no date.

Situation Desperate

The situation for colored bands is nothing short of desperate. Despite a plea made in person in Washington to the ODT by Cab Calloway and Walter White, member of the NAACP, pointing out that colored bands economically couldn't afford trains, hadn't cars, faced Jim Crow regulations on the trains in the south, and since there were only a handful of location dates that they could play, during the year, and not many more theaters, must travel—but how?

The ODT listened sympathetically, agreed that the matter was serious, and that the colored bands had a special problem, and took the matter under advisement. Insiders feel that despite the need of the colored bands for buses, they won't get them—defense needs are simply too great to permit dispensations of this sort.

Bands Will Break Up

There is only one answer: Either every colored band (with the exception of the Lunceford, Ellington, Calloway, and Basie class, who will find the sledding plenty tough) will break up, or more locations must be made available to them and Jim Crow must be licked once and for all in the south. Where are we fighting the war, anyhow?

To illustrate how tough things are, the colored band that last year was credited with being the biggest grosser, is planning to come in from the Coast, playing theaters, and then shuttle between the Roseland and Savoy here, some of the New England ballrooms and theaters for the duration. You know how much they're going to make out of that, don't you? It will mean that every colored musician that is earning any kind of dough will have to take a big cut, and unless the situation is changed 95 per cent of the bands will have to break up.

Stiffes Musical Source

It isn't a pretty picture any way you look at it. Life is going to be tough enough for the white bands. It's going to cease for the colored bands, unless an effort is made

Terrill Leaves Ayres

New York—Harry Terrill, whose last albums were the basis of the Mitchell Ayres band style, has joined the navy band at Norfolk, Va. Replacement is Gene Lorello, moving over from the Leo Reisman band to join Ayres at the Roseland Ballroom here.

Two Jary Men to War

Essex, Vt.—Bob Jary's band has lost two men to the war. Dean Veaudry, drummer with the band for the past three years, has received an appointment to the Naval School of Music in Washington. Tenor saxist Rene Bonnette, enlisted in the Naval Air Corps last month.

Is Wonderful



Chicks is wonderful, and especially these. Betty McGuire and her Sub Debs, a Frederick Brothers group of 10 girls all under 21, invade the East for the first time after much Illinois jobbing as they go into the Hi-Way Casino in Westport, Mass. Individually the gals are: Dolly Lein, Eloise Mullen, and Edna Marshall, saxes; Dorothy Reigart and Florence Shefte, trumpets; June Culbertson, tram; Elizabeth Hurtenbach, bass; Lillian Savage, piano; and Alice White, drums.

immediately by all the offices to break down non-saleability of these bands at the usual locations, and the government does something about rail transportation in the south. This is more than the loss of some bands—it will mean the breaking-up of some of the best sources of musical ideas in this country—and that is a tragedy at any time—even more so when it can be prevented.



The bandbox is overflowing with new clubs, new members, old clubs, and old members. Les Brown seems to top the stack with a note from Mickey Prince, president of a thirty member "LB Club," as he calls it, in Mount Vernon, Washington. The club is definitely hep to Les and they want new members thick and fast to swell the club's roll. Prospective members write to Mickey Prince, South Eleventh Street, Mount Vernon, Washington.

We have a letter here on hand from a newly organized Dick Harding Fan Club in Jackson Heights, New York. In answer to Lynn Gross, president of the club, Dick has left Claude Thornhill's band and has returned to the University of California to complete his engineering course prior to going into service. However, we were fortunate enough to have worked with Dick in our own band and will forward the news of your club to him. He is a fine singer and a fine fellow and we know that he'll appreciate what the club has done for him.

New Rey Club

Hand in hand come two letters, one a notice of a new Alvino Rey Fan Club and another from a lad who wants to join a club for Rey fans. The club's address: Alvino Rey Fan Club, Jim Bowers, president, 511 Seventeenth St., Beaver Falls, Pa. Jim wants as many members as he can get who are sincere Alvino Rey fans. And the boy who wants to join the club is Robert Witzke, 400 Copeland Avenue, La Crosse, Wisconsin. Doris Hayes, President of the Benny Goodman Fan Club at 147-32 Glassboro Ave., Jamaica, N. Y., is sending out a call for loyal Goodman fans. Club is called the Benny Goodman Loyal League.

It's mighty nice to get so many of the different Fan Club papers. We really appreciate them. Most of them are exceptionally fine notice sheets. The Buddy Moreno Fan Club's *Buddy Booster Bulletin*, for instance, is well and wisely written with excellent news coverage and smart editorial comment. And, to those of

Satchmo Pulls Near Peak At Mansion

Indianapolis—Louie "Satchmo" Armstrong brought his outfit to Ayars LaMarr's Southern Mansion for a one night appearance, and had it not been for Papa's unique trumpet stylings and versatile showmanship, along with big Sidney Catlett's sensational drumming, the band would not have clicked.

The crowd itself turned out in fine style with practically a capacity house which was short only 40 of breaking Jan Savitt's still existing Sunday night record of 1,520 paid admissions. With a break on the weather, Lionel Hampton, who was set for July 24 at the Mansion, was expected to pull in at least another 1,500.

The Circle Theater has again started the policy of name band attractions for their stage shows, thus eliminating double flickers. Ted Weems led the way with his new band, which was nice, but accompanied by a sad show. Kay Kyser followed Weems and had the theater patrons lined up double for a block. Skinny Ennis followed.

—Cal Mathews, Jr.

Hampton Heads West

New York—Lionel Hampton's band, which hit a dead stall last month in Florida due to the bus freezing, has slithered around the eight ball by means of trains, and will open at the Casa Manana in Culver City on the twentieth, hoping to get a record date in at Decca before this reaches print.

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AT LIBERTY

TROMBONIST—18. Read and fake, experienced, travel. Albert Robertson, 95 High Street, N. Andover, Mass.

AT LIBERTY—TRUMPET PLAYER, reliable, read, fake, 30, exempt. Roy Lincoln, Box 78, Leacock, Pa.

TROMBONE—Double second, third cornet. Union, experienced, read. Give full details. John Riley, 1256 E. Michigan St., Michigan City, Ind.

GIRL STRING BASS—Union, experienced, desires connection with reliable trio or band, excellent wardrobe, photo upon request. Musician, 817 St. Paul St., Baltimore, Md.

DRUMMER—Union, experienced, travel, locate. Bob Smith, 1431 F St., Lorain, Ohio.

ALTO-CLARINET—18, non-union. Twice national contest winner, experienced. Marlin Teske, Truman, Minnesota.

TRUMPET—18, Union, second and hot, travel or location. Arthur Rauhala, 819 Skinner Ave., Painesville, Ohio.

DRUMMER—Non-union, single, draft exempt, location or travel, will join union. Box 8, Downbeat.

VOCALIST—Female, age 19, travel, experience, non-union, will join, attractive. Alberta James, 716 South Broadway, No. 782, Los Angeles, Calif.

GUITARIST—19, experienced, union, draft exempt, electric take off, also good rhythm. Jimmy Chalfant, 321 Wheeler St., Akron, Ohio.

VOCAL TRIO—Sisters, large library, clever arrangements, band and radio experience. Write: Carol Sisters, 4729 Colfax, S., Minneapolis, Minnesota.

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here now because we're running short of space and we want to get all of the clubs squeezed in if it's at all possible. Elouise (Sunny) Miller, 95 Mansfield Ave., Lansdowne, Pa., wants members for her Harry James Club and we'll bet she gets them. Howard Mason, 227 West 112th St., New York City wants members for the sepia Weldon Mason Orchestra fans. Isabel Lee, 958 Silvercrest Avenue, Akron, Ohio, writes on very fancy paper asking for Bob Crosby Fan Club members. We'll be looking forward to the Bob Crosby *Dixieland five* newspaper, too, Isabel. No. 6 Hal McIntyre Fan Club at 432 Chestnut St., Danville, Virginia, is looking for members and a plug, so says Carolyn Talley, president. Pat Henelly writes to thank us for our cooperation on her Dick Jurgens Fan Club membership drive. Shucks, 'tweren't nothin', Pat. Your letter rates another mention of the club, though, so we may as well include Pat's address. It's 4337

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Troy Street, Chicago, Illinois.

The Chuck Foster Fan Club is going well according to Walter King, 1455 Cortez Street, Chicago. We're glad to have helped, Walt. Ed Schulz, 2112 N. Maplewood, Chicago, wrote in to say that he no longer has the Johnny Long Fan Club but he still wants to continue correspondence with his old members. He is now publicity manager for the Jack Teagarden Fan Club. New members contact Mary Cicala, 20 Water Street Lane, Fitchburg, Mass. Eddy Hegerty wants to join a Henry King Fan Club. Eddy's address is 3508 West Congress St., Chicago. Our last card of the moment is from Stanley B. Gilson, Jr., 2825 Euclid Heights Blvd., Cleveland Heights, Ohio. Stanley wants all boogie woogie boosters to contact him regarding the "biggest club this town has ever seen with jam sessions and everything." It's up to you from here on, gang, until next time. Drop us a card and we'll be seeing you.

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